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ABSTRACT

The report evaluates activities of 11 aesthetic education learning centers (AELCs) to promote teacher education and curriculum development in aesthetic education for elementary schools. The AELC's are defined as learning laboratories which work with school districts to bring students and teachers together with resources and people in the arts and/or aesthetic domains. The document is presented in 15 chapters. Chapter I introduces the report. Chapter II summarizes AELC activities. Chapters III through X describe major elements of AELC centers in Illinois, Tennessee, California, Pennsylvania, Colorado, and New York. Chapter XI presents summary information about AELC centers begun after 1975 in New York City, St. Louis, and Washington, D.C. Chapter XII reviews approaches to teacher education including in-service workshops, materials development, and college courses. Chapter XIII summarizes data from teacher and principal questionnaires. Chapter XIV presents background information on the Aesthetic Education Project which sponsors AELCs. Chapter XV consists of appendices including a directory of AELC's, activity records, evaluation forms, and schedules of activities in various learning centers. (DB)

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# AESTHETIC EDUCATION GROUP: SECOND YEAR REPORT

NOVEMBER 1976

BEST COPY AVAILABLE

by

Edward Mikel

CEMREL, Inc.

SO 011 371

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# CHAPTER I

# INTRODUCTION TO THE REPORT

The Aesthetic Education Group (AEG) was initiated by the Aesthetic Education Program (AEP) of CEMREL, Inc. principally to support programs for teacher education in aesthetic education and for staff and curriculum development in aesthetic education in elementary schools.

The AEG presently consists of eleven Aesthetic Education Learning Centers (AELC's) who are formally associated with each other and with AEP as a national network. This network has roughly the character of a confederation, where information, skills, and experience are shared, but each participating institution retains its autonomy and independence. Although the AEG is mission-oriented toward the ends of teacher education and curriculum development, it is assumed that each AELC is free to initiate and promote approaches to these ends that are best suited to its particular institutional resources, clientele, and community context.

## The AELC's

It has been the position of AEP that it could not direct massive structural and conceptual change in the areas of teacher education and program development. Rather a proper responsibility to assume would be to familiarize other organizations with the information needed to implement such programs to provide some material resources, to help establish working relationships among the organizations involved, and to work toward stimulating national and local climates favorable to the intended change.

To form the AEG, the Aesthetic Education Program has entered into cooperation with universities, school systems, state departments of education, arts organizations, and community service agencies and organizations. Formal agreements were written to establish the Learning Centers.

Each AELC is maintained by one or two organizations which provide the Center a physical facility and salaries of its Coordinator(s). To use the typology of teacher centers developed by Schmieder,[1] seven of the AELC's may be considered "single unit Centers" in structure. This type of Center is characterized by "administration by a single educational institution." Three of the AELC's may be considered "free partnership Centers"; a type characterized as the "simplest form of (Center) based on the concept of consortium." One Center is best typified as a "free consortium Center" where three or more institutions join together to sponsor a Center. In terms of function, however, all the AELC's may be considered "advocacy type Centers" because all are characterized by a "particular philosophical or programmatic committment."

The Learning Centers are also associated with various sorts of institutions concerned with formal education, the arts, and community service. These associations may be long-term collaborations involving a range of activities and programs, or relatively brief contacts surrounding a single event, or some kind of relationship that falls between these poles.

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[1] Schmieder, Allen, A., "Teacher/Teaching Centering in America," Journal of Teacher Education; XXV; Spring, 1974; pp. 5-12.

In addition, each AELC and the Aesthetic Education Program have entered formal agreements with schools which are known as Cooperating Schools. These schools are to work closely with a Center to establish an aesthetic education program. Each Center is to be involved with at least three Cooperating Schools.

The AELC's have sponsored, assisted, and directly implemented numerous programs and activities that differ widely in scope, duration, and purpose. Each program or activity represents a bringing together of resources and people; each depends upon the expertise and committment of individuals as well as those elements that are most often drawn from organizations--time, materials, and physical facilities. The clientele of the Centers are, most importantly, pre- and in-service practitioners. But there are other categories of people who are served by Center activities. They are members of institutions, like those described above, and of the public at large.

In view of the diversity of elements and operations that distinguish the Centers, each may be characterized as having forged a model or unique approach to teacher education and program/staff development, as well as to the dissemination of the idea of aesthetic education and creation of opportunities for aesthetic pursuits. These are "models" in a compound sense of the term; there is reference both to an abstract representation and to a concretely embodied form. The Centers were selected originally to represent a variety of institutional, geographic, and socioeconomic settings. By applying these criteria, Centers were necessarily distinguished in major contextual features. Each thus embodies a different form, recognizable in terms of a generic pattern of contextural features, but distinctive in its concrete manifestation of them. More specifically, it is the configuration of activities and programs generated--in response to the contingencies of the local settings and of individuals within those settings--that imparts distinctiveness to each Center.

## The Second Year Report

The report which follows will present the second year evaluation study of the Aesthetic Education Group.[2] The study was to accomplish the following objectives:

- --To describe the alternative approaches to teacher education and program development generated by the Centers, focusing on the history and unique emphases of each, major programs and activities, conditions in the Cooperating Schools, and prospects for the future.

- --To describe the continued inclusion and integration of aesthetic education into the curricula of the Cooperating Schools, with special attention to the conceptions and intentions of teachers regarding aesthetic education within the general context of elementary schooling. Unique as well as more common features of the process of curriculum-making and integration are to be portrayed, especially where these features indicate salient issues for practitioners considering or attempting aesthetic education.

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[2] The first year study, Aesthetic Education Group: A First Year Report, November, 1975, is available from CEMREL, Inc.

A final chapter presents notes on the process of institutionalization of the AELC's over the first two years of their history. In this context, the role of the Aesthetic Education Program (CEMREL) and the AEG's internal relations will be considered.

The evaluation study was conducted through field study and survey techniques. It was designed principally to describe and document the phenomena outlined above. Data were collected through documentary sources, questionnaire surveys, interviews, and on-site observation. Each of these methods is discussed in greater detail in the chapter(s) of the report where the data it has yielded are used. Appendix A lists the present eleven Aesthetic Education Learning Centers with a brief description of each.

# CHAPTER II

# ENUMERATIONS AND SUMMARIES OF CENTER ACTIVITIES AND POPULATIONS REACHED

This chapter presents a statistical summary of various categories of persons reached through activities and programs of the Centers. The summary distinguishes among types of activities as well as types of persons reached. It should be emphasized that this is an enumeration of people, not of events or activities directly; although the estimates of people reached are distinguished according to the type of activities in which they were involved.

Data for the statistical summary were collected principally by means of Center records supplemented by interviews of Coordinators to clarify purposes of activities or to fill in missing information such as the number of types of persons involved. During the 1975-76 school year, each Center was supplied copies of a form, "The Center Activity Record," designed to assist whatever record-keeping procedures had been established. (See Appendix B.) The intent was not so much to standardize record-keeping, but to ensure that needed information would be maintained in a readily accessible format. Approximately half the Centers used the supplied forms, while the rest continued with local record-keeping procedures enlarged or modified where necessary to provide information not previously kept.

A brief overview of major items of the following discussion may be given at the close of the 1976-77 school year, the ten AELC's in full operation had working relationships with 25 Cooperating Schools and 16 Affiliated Schools. These 41 schools represent "target populations" of approximately 815 teachers and specialists and 22,600 children. Of these groups, approximately 475 teachers and specialists participate to some extent and fashion in aesthetic education programs. Approximately 11,100 students are involved.

Following are descriptions of the categories of programs and activities for which numbers of people reached were estimated.

The first category is that of people involved in training which is intended to be comprehensive and of people involved in training which is not intended to be comprehensive. Both of these subcategories may be further distinguished according to whether training activities are principally dependent upon CEMREL-provided resources or staff personnel or not so dependent.

The idea of "comprehensive training" must be explicated. For this summary, "comprehensive" is taken to refer to training which is designed to shape understanding of the practical skills associated with the aims, organization, methods, materials, and resources of aesthetic education conceived broadly as an area of study. The substance of the particular conception of aesthetic education is not so important as its scope; it must refer to a subject matter which draws widely from the arts and/or the aesthetic domains (the domains of sensory content which may be formed into images that express qualities of feeling). Most conceptions upon which activities for comprehensive training are based reflect one or more of the ways for structuring the arts within the context of general education as outlined by Madeja.[1]

---

[1] Madeja, S. "The Arts in the Curriculum," The National Elementary Principal, 55:3, pp. 30-35. The four ways outlined by Madeja are: study of all the arts in a special time during the school day; study of aesthetic content within each of the other subject matter areas; study of the arts disciplines independently, with provision also for study of arts units, perhaps multidisciplinary in character, within the other subject matter areas; study of all subject matter areas in terms of the arts.

Training not designed to be comprehensive is that which does not reflect either a broad conception of aesthetic education such as those outlined by Madeja or the several aspects of training, including the skill and knowledge objectives, noted above, or both.

To review briefly, major headings of the category of people involved in training activities are the following:

Subcategory: People Involved in Activities Designed for Comprehensive Training

A. Activities are principally dependent upon CEMREL-provided resources and materials and/or CEMREL staff personnel.

B. Activities are not principally dependent upon CEMREL-provided resources.

Subcategory: People Involved in Activities Not Designed for Comprehensive Training

A. Activities are principally dependent upon CEMREL-provided resources.

B. Activities are not principally dependent upon CEMREL-provided resources.

In both subcategories and their divisions, practitioners may be distinguished as to whether they are pre- or in-service.

A second category is that of people involved in activities not intended for training. These are activities which are not designed to add to the participants' deliberate understanding or practical skills concerning aesthetic education as an area of study within formal schooling. The sorts of activities which fall within this definition include conferences, presentations, lectures, and demonstrations; arts exhibitions or performances; and planning or administrative meetings. In short, activities are to inform, to conduct the arts in some fashion, or to organize and manage.

Subcategories are provided to distinguish between those activities principally dependent upon CEMREL-provided resources or staff and those which are not. A third category refers to educational activities supported by the Center which are not directly related to the arts or aesthetic education. These activities are typically characterized by utilization of the Center's physical facilities. Examples of such activities are use of Center facilities as a meeting place for courses in disciplines other than the arts or aesthetic education or as a meeting place for parents' or professional associations.

To review briefly, major headings of the category of people involved in activities not designed for training are the following:

Subcategory: People Involved in Non-training Activities Principally Dependent Upon CEMREL-provided Resources or Staff

Subcategory: People Involved in Non-training Activities Not Principally Dependent Upon CEMREL-provided Resources or Staff

Subcategory: People Involved in Center-facilitated Educational Activities Not Directly Concerned with the Arts or Aesthetic Education

A third category enumerates forms of dissemination where the number of people reached is virtually indeterminate or where the ultimate effect of the activities in training, informing, or engaging persons in the arts or aesthetic education cannot be presently, if ever, ascertained. Examples of such items include magazine and journal articles, newspaper and TV coverage, and letters of inquiry.

Figure 1 presents the summary of persons in training activities, excluding teachers and specialists in the Cooperating Schools. The latter are treated separately in a summary of principal training populations. Had the totals for Cooperating School persons been added to Figure 1, the first column (Comprehensive Training--Dependent upon CEMREL Resources) would have been changed to indicate 275 additional in-service persons (in Cooperating and Affiliated Schools). The total for this category would be changed to read "400" instead of "125."

Figure 1

PERSONS INVOLVED IN TRAINING ACTIVITIES
(NOT INCLUDING THOSE IN COOPERATING
OR AFFILIATED SCHOOLS)

| | Pre-Service | In-Service | Others | Totals |
|---|---|---|---|---|
| Comprehensive--Dependent upon CEMREL Resources | -- | 85 | 40 | 125 |
| Comprehensive--Not Dependent upon CEMREL Resources | 410 | 635 | 35 | 1,080 |
| Non-Comprehensive--Dependent upon CEMREL Resources | 90 | 510 | 100 | 700 |
| Non-Comprehensive--Not Dependent upon CEMREL Resources | 170 | 1,125 | 10 | 1,305 |
| Totals 1975-76 | 670 | 2,355 | 185 | 3,210 |
| Totals 1974-75 (Centers which are presented above) | 535 | 1,515 | 120 | 2,170 |
| Totals for Centers beginning in 1975-76 | 75 | 1,210 | 45 | 1,330 |

"In-service" refers to teachers, administrators, and supervisors at all levels, pre-school through secondary school; the majority totalled here being at the elementary level.

"Others" refers to officials and other members of educational, governmental, professional, and community service organizations, agencies, and associations; private citizens; and persons in colleges and universities, except pre-service students.

Figures for 1975-76 have been estimated for a 12-month period ending August 31, 1976. Comparisons with 1974-75 based on estimates from a 12-month period ending June 30, 1975 made for the first year study of the AEG. Reports through the first three months of the 1976-77 school year indicate that the level of activity is approximately the same as that for 1975-76.

Population categories were not differentiated according to type of training received for the 1974-75 period.

Figure I indicates increases in the number of persons reached in each category ranging from approximately 25% to approximately 50%. Category by category, changes of 25% or greater from 1974-75 may be summarized across Centers as follows:

| | |
|---|---|
| Pre-service: | Three Centers increased, while none decreased. |
| In-service: | Four Centers increased, while two decreased. |
| Others: | Three Centers increased, while none decreased. |

While increases must be thought to reflect more conscientious record-keeping as well as real increases, it would appear that Centers overall have reached somewhat greater numbers within each professional category in the just concluded year.

Non-comprehensive training appears to predominate over comprehensive training; and training not principally dependent upon CEMREL materials over training that is.

A closer look at estimates for persons involved in comprehensive training is provided by Figure 2. These totals include persons in Cooperating and Affiliated Schools[2] as well as some individuals not in either. The overall increase in totals in the three-year period reflects the addition of new Cooperating and Affiliated Schools. The diminishing rate of growth is probably not so much attributable to decrease in the "market" of persons who are potential clients for training activities as other factors. One limit to expansion is the continuing committment to those teachers who have already undergone training. Some of these teachers participate in continuing training beyond the initial in-service program. Others are consulted and assisted in their schools throughout the year. (This latter group does not appear in Figure 2, of course.)

Figure 2

IN-SERVICE PERSONS WHO HAVE PARTICIPATED IN OR ARE SCHEDULED FOR COMPREHENSIVE TRAINING ACTIVITIES (CENTERING ON CEMREL MATERIALS)

| | 1974-75 | 1975-76 | 1976-77 (planned as well as underway) |
|---|---|---|---|
| Initial | 262[1] | 145[1]<br>(125)[2] | 100<br>(40)[3]<br>(25)[4] |
| Continuing | ▨ | 130[1] | 80<br>(60)[3] |

Persons in Cooperating Schools are included in totals not set off with parentheses.

[1] Includes persons in Affiliated Schools of one AELC that have virtually equivalent status with Cooperating Schools regarding in-service training, resources and curriculum materials. They do not enter a formal agreement by signing a Memorandum of Understanding.

[2] Represents persons not in Cooperating or Affiliated Schools.

[3] Represents persons who are in Affiliated Schools and not counted in any other total.

[4] Represents persons who are not in Affiliated Schools and not counted in any other total.

---

[2] Affiliated Schools are schools which have initiated aesthetic education programs on their own. They do not enter formal agreements by signing a Memorandum of Understanding.

As the number of teachers who are beyond their first year continues to grow, more of the Coordinators' time and energy is necessarily directed from training new persons to continuing assistance of previously trained persons.

Figure 3 focuses on schools entering the AEG network over the past three years as Cooperating or Affiliated Schools and on the level of participation of teachers who have incorporated the CEMREL materials into their teaching in some fashion.

Data upon which estimates of levels of participation have been based are from formal and informal interviews with Coordinators, teachers and principals and from on-site observations. (Observational data often provided information used in interviews.)

Figure 3

SUMMARY OF SCHOOLS AND TEACHERS PARTICIPATING 1974-75, AND LEVEL OF TEACHER PARTICIPATION (FOR 1975-76)

| | 1974-75 | 1975-76 | 1976-77 |
|---|---|---|---|
| Cooperating Schools | 23 | 25[1] | 33[2] |
| Affiliated Schools | 10 | 16 | 28 |
| Total Faculty | 535 | 815 (est.) | 1,150 (est.) |

| | | 1975-76[3] (continued) |
|---|---|---|
| Total Children | | 22,600 |
| Children of Teachers Participating | | 11,100 |
| Level of Participation | Active | 185 |
| | Participating | 190 |
| | Infrequently Participating | 100 |
| | Total | 475 |

[1] Includes the following changes

- --One AELC gained one school and lost one for no net change.
- --Two AELC's together lost a total of three schools.
- --Two AELC's entered AEG with a total of five schools.

[2] Includes the following changes

- --One AELC gained four schools.
- --One AELC entered AEG with a total of four schools.

[3] All figures should be considered estimates rather than census counts.

The conception of levels of participation was formed during the course of on-site observations. It is intended to reflect principal aims of teacher training and program development; specifically, that miltiple resources should be used for instruction and that optimally, aesthetic education should proceed toward greater awareness and understanding within the arts. (This is not to say that aesthetic education cannot contribute to greater awareness and understanding within the other subject areas or areas of human endeavor; only that the special object of aesthetic education is to realize the arts as end states of human learning and development.)

Each level of participation represents a sort of profile of model characteristics. Each characteristic will be evidenced by most teachers judged to be at the level to which it is attributed. All teachers at a given level evidence a majority of characteristics in the profile for that level. The levels are as follows:

## Active Teachers

Use of at least the equivalent of two units (of CEMREL materials) and, typically, additional resources, to generate 35 to 50 hours of instruction or more during the year.

Characteristic patterns of organizing instruction:

-- 50% of total teaching time devoted to lessons following the design and sequence of a unit.

-- 50% of total teaching time devoted to lessons (closely associated with a non-arts subject matter or "enrichment activities") that are likely to depart from overall design and sequence of a unit, though following design of lesson as written.

Characteristic patterns of implementing instruction:

-- 25% to 40% of teaching time devoted to extending intended outcomes of lessons or units by techniques, media, or exercises derived from the arts disciplines. of this portion of total teaching time,

-- 25% to 50% may be coordinated with arts specialist teacher(s)

-- 50% to 65% may involve materials and activities designed by the teacher

-- 25% to 50% may involve resources external to the school, including personnel and materials provided by the AELC.

## Participating Teachers

Use of the equivalent of one to two units and additional resources to generate 25 to 35 hours of instruction during the year.

Characteristic patterns of organizing instruction:

-- 30% to 40% of teaching time devoted to lessons following the design of units

-- 60% to 70% of total teaching time devoted to non-arts subject matter or "enrichment activities."

Characteristic patterns of implementing instruction:

-- 25% or less of total teaching time devoted to extending intended outcomes of lessons or units; of this portion of time,

-- 60% to 75% may involve materials and activities designed by the teacher

-- 15% to 25% may be coordinated with arts specialist teacher(s)

-- 10% to 25% may involve resources external to the school, including personnel and materials provided by the AELC.

## Infrequently Participating Teachers

Typical use is of one or two parts of units, and intermittent over the course of the year to average one hour every three to four weeks.

Materials are used in 75% of more of the total teaching time to supplement non-arts subject areas or to provide enrichment activities.

Materials are extended by additional resources in 10% or less of total teaching time.

Figure 4 presents estimates of persons involved in non-training activities (not including the staffs of Cooperating or Affiliated Schools).

Figure 4

PERSONS INVOLVED IN NON-TRAINING ACTIVITIES
(NOT INCLUDING THE STAFFS OF COOPERATING OR AFFILIATED SCHOOLS)

| | In-Service | Children | Parents | Others | Totals |
|---|---|---|---|---|---|
| Non-Training Activities Principally Dependent Upon CEMREL Resources | 149 | 29,350 | 135 | 1,085 | 32,060 |
| Non-Training Activities Not Principally Dependent Upon CEMREL Resources | 505 | 1,310 | 770 | 1,425 | 4,010 |
| Center-facilitated Educational Activities Not Directly Concerned with Arts or Aesthetic Education | 120 | 300 | -- | 350 | 770 |
| Totals for 1975-76 | 2,115 | 30,960 | 905 | 2,860 | 36,840 |
| Totals for 1974-75 (Centers which are represented above) | 1,515 | 9,250 | 1,910 | 1,455 | 14,130 |
| Totals for Centers Beginning in 1975-76 | 155 | 1,020 | 270 | 565 | 2,010 |

"Others" is as for Figure 1, except that here the term also refers to pre-service students.

Again, allowing for more conscientious record-keeping, there appear to be increases over the previous year. The very large increase in children reached is anomolous; it is entirely attributable to one Center. The decrease in parents reached may be revealing. Established Centers are devoting proportionately less time to parents, presumably because the earlier need to inform and engage the support of the patrons of Cooperating Schools has been largely met. The two Centers beginning in 1975-76, by contrast, have involved proportionately more parents in their activities.

Category by category, changes of 25% or greater from 1974-75 are as follows:

| | |
|---|---|
| In-Service: | Four Centers increased, while three decreased. |
| Children: | Three Centers increased (one very substantially), while two decreased. |
| Parents: | Three Centers decreased, while none increased. |
| Others: | Seven Centers increased, while none decreased. |

The decrease shown by three Centers in number of in-service persons involved would appear to underscore a trend associated with all the Centers. This is the disposition to concentrate more effort on training rather than on demonstration or information-disseminating activities with respect to school practitioners. An effect of this trend is to create a "common pool" of persons involved in both training and non-training activities.

Following is a brief tabulation of items in the category, forms of dissemination reaching indeterminate populations or with uncertain effects:

| | |
|---|---|
| Magazine or newspaper articles, radio or TV broadcasts covering the AELC's. | 60 |
| Letters of inquiry received by CEMREL or AELC's regarding the AELC network. | 100 |
| Newsletters, journal articles, or papers published by Center or Coordinators. | 20 |

In connection with the items reported above, it should be noted that while these have some effect in ultimately attracting persons to Center activities, it appears to be fairly small. Reporting and information exchange are typical responsibilities of enterprises supported with public funds. Yet, while accepting this responsibility, AELC's do not appear often to reach those who will ultimately be clients through general audience media or "word-of-mouth" communication.

About one-third of the Centers maintained records of the modes of communication by which those involved in programs and activities were reached. On careful reflection, the remaining Coordinators also concurred that the great majority of participants were reached through organizational publications, through previous direct contact with the Center, or through special communication from the Center. This is evidence that the AELC's do not generally exemplify the drop-in, unstructured or open-activity format of many forms of teacher centers.

The mechanism for reaching participants is more frequently two-tiered than direct. Programs and activities are generated largely through personal contact between the Coordinator and key individuals in other institutions. Most often there is a history or present context of working relationships among the Center and the other institutions involved, if these are independent institutions. Once program and activities are planned, participants are solicited.

None of this, however, should be taken to discount the importance of activities like visiting or browsing in the Center out of personal interest or of activities like mini-courses, workshops, exhibits and performances that are directly initiated by participants themselves. Though there are relatively infrequent activities, they are meaningful and certainly appropriate activities.

Another indicator of the processes of communication and program-building is the relative proportion of individuals that are involved more than once in activities and programs. Again, only one-third of the Centers kept ongoing records. But these records, coupled with retrospective analyses, suggest a high proportion of first-time contacts. Across Centers, the percentage of first-time contacts in both training and non-training activities ranges between 60 and 80 percent. Further, those who are involved more than once may be considered to form a "common pool" of possible participants on which all activities draw. "Common pools" appear to extend across the categories of training and non-training activities to the same degree as they occur within either of these categories.

In summary, it may be tentatively concluded that through their first two years of existence Centers are reaching most of their total clientele for the first time. They are in the process of building so-called "common pools" of participants. At this point such pools extend as much across the categories of training and non-training activities as they occur within categories.

# CHAPTER III

# INTRODUCTION TO CASE STUDIES OF AELC'S BEGUN IN 1974-75

The following seven chapters comprise studies of the Aesthetic Education Learning Centers that were operational in the 1974-75 school year. Specifically, each of these Centers had identified Cooperating Schools and had begun training and other activities with the staff of these schools during that period.

The chapters represent case studies in the sense that they have been written to describe major elements and characteristics that distinguish each Center. Not only is the attempt to convey detailed information, but also to portray each Center wholistically; to attempt to reveal the major transactions among people within institutional structures and social milieu that have brought about the Centers as physical settings, as organizational entities providing programs and services, and, more abstractly, as vehicles for the larger aims of the Aesthetic Education Group. To help achieve a wholistic view, special attention has been given to the histories of institutions involved and the intentions and efforts of key individuals (who are chiefly responsible for making the contacts and establishing the foundation for working relationships that lead to programs and involvement of "clients.") The personal experience of teachers and principals in the Cooperating Schools has been given a central focus because this is the single most important group affected by the Centers.

The studies are not intended to be analytic in the same way that social science research applies the concepts and theoretic perspectives of the various disciplines. Certainly, there is material for sociological, social psychological, psychological, or anthropological studies. Although taking the viewpoints of any of these desciplines could lead to worthwhile knowledge, certain aspects of the "wholistic portrait" sought by case studies would be lost or obscured. Each of the studies, however, has been written with an eye to comparison, so that salient conditions and characteristics found in one setting may be tentatively described as unique or common across settings.

Data for case studies of the Centers were collected principally through documents, interviews, and on-site observation. When available before site visits, questionnaire data was used to anticipate unusual or interesting facets of the local situation.

Reports, course outlines or syllabi, organizational papers, printed guidelines, newsletters, policy statements or memoranda, and publications are the sorts of documents generated or used by the Centers and other members of the AEG that were examined. Cooperating School principals and teachers were asked to complete survey questionnaires (discussed at length in later chapters of this report). These questionnaires were designed to gather demographic and attitudinal data, to indicate patterns and scope of interaction among participants, and to provide information concerning major aspects of curriculum-making, instruction, and training in aesthetic education.

Interviews and observations were conducted during the one site visit made to each Center. Site visits were scheduled for three days, with two exceptions; one lasting five days and the other, two days.

Data generated through on-site observation has several important functions. First hand contact with the facts helps fix in the author's mind the identity of people, places, organizations, and events. And not only is the identity of these items more securely held, but the fine texture of multiple facets in these identities becomes increasingly revealed as items appear within different or changing contexts and conditions and as located within diverse relationships.

The observer can also search out these facets by tracing possible links to previously noted items from those encountered in any new situation. Comparing and contrasting the emerging identities both assists and is assisted by the discovery of relationships at the personal, informal, and structural levels.

Informal and partially structured interviews constitute a third methodology employed for the case studies. The nature of interviews has ranged from casual and off-the-record conversations to formal, taped sessions lasting on the average of twenty to thirty minutes and up to 90 minutes and longer. The more formal interviews may be considered partially structured in that while a set of certain topics was always prescribed, the order in which topics were discussed and discussion of additional topics, was left to depend upon the course taken by the individual in giving his responses. In this way, the overall shape of an individual's experience rather than his actions and responses in single matters was probed.

Interviews were especially designed to gain access to felt needs and accomplishments and, more generally, to interpretations of the various participants concerning their involvement with an AELC or the AEC network. All Coordinators were interviewed formally. Eleven principals were interviewed formally and another five informally. Forty-three teachers were interviewed formally and an additional 25 or so informally.

Prescribed topics for interviews covered approximately the same categories of information as those solicited in the survey questionnaires. As an example, a teacher in a Cooperating School may be interviewed to determine such things as the kinds of training received from the Center and its value, the kinds of planning in which she and fellow teachers are engaged and its usefulness, her use of aesthetic education curriculum materials and other resources, and conceptions and attitudes regarding CEMREL materials and aesthetic education in general.

Data from on-site observation enters the interview process as well. Interview questions can be "grounded" by reference to concrete items. Concrete references help stimulate the individual's recall and associations, so that extended meanings rather than discrete responses may be elicited. Observational data also help check personal views against objective circumstances. Scope and accuracy of an individual's perceptions may be measured against observed facts or the perceptions of others. Posing questions with concrete referents also helps delineate the limits of an individual's explicit awareness, and thus indicate areas of implicit meaning in his or her patterns of conduct and decisions which are not highly reflective.

In the chapters that follow, names of persons, schools, and many institutions have been coded to help preserve their anonymity. The geographic location of the Centers and sponsoring organizations have not been coded. This information is part of the necessary identification of subject matter to readers and, hopefully, will serve as a mnemonic device helping to pull together and retain the particulars of each of the studies.

The approaches to teacher education generated by the Centers and to inclusion of aesthetic education within school curricula and instructional programs by teachers are most validly described, and perhaps most fully comprehended, in specific reference to individual contexts and settings in which they occur. The attempt has been made to write each of the case studies in minimally abstract terms. However, reviews of common features of the approaches to teacher education, especially regarding the vehicles for training, and of the approaches to curriculum-making and instruction are presented. The review of major components for teacher education constitutes Chapter XII. The review of approaches to curriculum and instruction is intrinsic to the discussion of data from the teacher and principal questionnaire surveys.

A final comment on format is necessary. In all case studies, excerpts from interviews, whether presented singly or in a sequence, are referenced only by a date in parentheses at the end of the excerpt. If several excerpts are used in a narrative sequence, the reference date is placed at the end of the final excerpt in the sequence. Excerpts from field notes are referenced by the author's initials ("E.M.") and the date at the end of the passage.

# CHAPTER IV

# AESTHETIC EDUCATION LEARNING CENTER: ILLINOIS STATE UNIVERSITY

## History and Unique Emphases

As with the other Learning Centers, the work of the Illinois State University Center has been greatly influenced by the type of agencies and institutions with which it typically is associated. Not unexpectedly, the Center has grown out of programs in the University and established relationships of the University with the larger community, especially the educational community. The Center is closely tied to the undergraduate elementary teacher education program. One entire semester of this program, the first or "Core I" semester, is organized around the role of integrated arts in the elementary school curriculum. The significance of the Core I Program for the AELC is described as follows by one of the Coordinators, Dr. M.:

> [At the time we established the Center] there was an ongoing program that was reasonably well-known on Campus and it had its own thrust. That was the Core I Program; and we immediately associated the aesthetic education program as being a part of that program and there are 200-210 elementary education majors that are future elementary teachers in the Core I Program each semester, so the potential for the Center is 200 or so out of that population. It's difficult for me to say how many times its used by them all [faculty and students], but up till now, I think, everybody has used it at least once or twice in terms of using it as a room. Each semester, too, we have a week's orientation to the room and the materials.

The physical resources provided by the Center -- the children's instructional materials and the two rooms with their furnishings -- constitute perhaps its chief attraction. Uses of these physical facilities are from diverse groups as Dr. M. indicates:

> In terms of who uses the Center you might not get as high a population number as you might in some places if you just looked at who was involved day-to-day, but in terms of the schools [university departments and elementary and secondary schools], you get people from Core I talking about it. There are students on Campus not in Core I, but who are using the materials and who are using the facilities: the fine arts faculty; the Metcalf [laboratory school] students; and then the kids who come in from all over the state to take part in the hands-on experiences of the arts area and get the aesthetic education room... We're using the CEMREL materials as part of our on-going arts education program.

The means by which various groups of people become involved with the physical facilities of the Center is illustrated with two examples in the following comments of Dr. M.:

> There are populations of students from education [as well as fine arts]. Counseling people, particularly a fellow named N. holds his evening counseling classes in there and they use the room as a model of the way a classroom might be. These are in-service teachers for the most part--graduate students, most of whom are coming back to get more training. That's one class that has decided that it wants to use the room that way as a classroom and sometimes the materials as well. Now that has nothing directly to do with the Core Program, but it is associated as it uses the Center facilities and in the sense of providing potential links of students in Core [when they are doing student teaching or have jobs] with the graduate in-service people around the common experience [of using the facilities].

Dr. M. also notes a second example:

> One of the two rooms we use for the AELC was one of the rooms assigned to Early Childhood Education before we put materials in them. They use the room a lot with kids from Metcalf, the university laboratory school. We don't think of this as a special function. It's just become commonplace for them to use the room, and the materials and furniture as part of the room. (3/76)

The Center has become part, and, in several instances, has extended previous university relationships with the State Department of Education and with school districts throughout the state of Illinois. One such relationship is a program in which primary and secondary students visit the College of Fine Arts for an introduction to the several arts. One important facet of this program is hands-on and participatory involvement with the materials and processes of the arts. (A description of this program follows in the next section on Programs and Activities.) The university's tradition of close cooperation with the State Department of Education has provided opportunities for the Coordinator to disseminate the idea of aesthetic education:

> Without the aesthetic education materials, I don't know that our program and the philosophy of it--of course, the philosophy came first and is central, but the materials integrate nicely with it--would have the status it does. Because we have a program and an idea, and generate publicity with it, the state of Illinois, at least at the Department of Education level, knows pretty well what we're doing here! I have been called on to do a lot of workshops--not so much in creative drama recently, but in arts education and in aesthetic education including the CEMREL materials. I've done it in Decatur, all down the eastern part, the southern part in and around Chicago, in Peoria, out in Galesburg; that represents the whole spectrum of the state. (3/76)

These comments indicate that significant steps have been taken toward establishing a unique identity for the Center; an identity closely attached to previously established programs and activities, but nevertheless distinct.

## Major Programs, Activities, and Events

In the report on the first year of the Aesthetic Education Group[1], it was noted that most Coordinators were "in the process of building an identity for their Centers in relation to various clientele. As a result, many had only 'haphazard' strategies for individuals and institutions with which they might work." (p. 59) The ISU Center, as most of the others, have consolidated and made more systematic their "strategies" for working with various populations. We are using the criteria of consolidated and systematic not so much in the sense that the Center's work is guided by an explicit philosophic rationale and methodology (or so-called "classical model" as in curriculum development [see e.g., Walker, 1971][2],that the Center's work has become patterned by being more specifically directed to certain groups and accustomed ways of working with these groups. A yearly summary provided by the Coordinator for last year cites those activities which are becoming cornerstones of the Center's work. The summary mentions workshops for Core I faculty and related work by the Coordinator with faculty and students. A new graduate course, using CEMREL teacher education materials, was given. There is reference to workshops and addresses by the Coordinator throughout the state of Illinois and in Michigan. Two paragraphs quoted in entirety below, describe activities with the Cooperating Schools and with public school students from various Illinois districts. The latter activity, discussed briefly above, is one that may become more focal in the upcoming year as the Center's physical resources are transferred from the building housing the department of education to the building housing the college of fine arts:

> [Dr.] M. also did a number of workshops and consultations for the cooperating schools. C.S. [a graduate assistant to Dr. M.] visited [one of the Cooperating Schools]. The workshops were to familiarize teachers with the materials and also to suggest strategies beyond the use of the materials.
>
> The Center remained in De Garmo Hall [the Department of Education] but the materials were used by a growing number of faculty. Five schools from outside the city visited the campus to explore the College of Fine Arts and they were involved in aesthetic education workshops at the Center as part of the visit.

Reversing the order in which they were presented above, we shall discuss in greater detail the training activities with the Cooperating School teachers and the program for children to encounter the arts first hand. In the following interview excerpt, Dr. M. talks about the program for school children. One fact to be kept in mind is that while Dr. M. will not be a Center Coordinator past the current year (and, in fact, assumed new university duties as co-director of a professional development project in February, 1976), the shift of the Center to the College of Fine Arts provides a solid basis for continuing and even expanding the arts program for school children.

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[1] Rosenblatt, B., Mikel, E., and Manis, D. Aesthetic Education Group: A First Year Report; CEMREL, Inc.: St. Louis, 1975.

[2] Walker, D. "A Naturalistic Model for Curriculum Development." School Review, November, 1971.

> One thing we've done--I haven't done it since I've taken on this new job, but it's something we started last year, actually the year before, but it got very active in the last year--is inviting students from outside, elementary and secondary kids, to get an arts experience. It's like an introduction to theatre, an introduction to music, an introduction to art, and so on. We've had 20 to 50 kids at a time. The school districts pick up the cost of transportation. They will spend the morning or the entire day with us. [As one activity] we have given a tour of the theatre. It's a hands-on tour: they can play with the scenery, the costumes, and watch our kids rehearse. We've even put them through the process of rehearsal themselves. A part of the day is always an hour or two with me in the CEMREL room having an aesthetic education experience.

The move to the fine arts building will probably facilitate development of this program as Dr. M. indicates:

> This [aesthetic education activity] will be much easier when they've got it in the fine arts building--as part of the series of hands-on experiences. I've also gotten a commitment from the other departments so that we'll be able to take them through the galleries; be able to let them throw a pot; be able to let them watch people rehearse; find out about the orchestra. Dr. L. (Coordinator of the AELC) and I have talked about having a fair or meeting on campus. This would be a convention for the kids of the districts rather than parents or adults. It would be a fine arts convention. The kids will run it and we'll just be resource people. (3/76)

Another major task of the Center directly influencing the schooling of children is the workshop training given teachers and principals of the Cooperating Schools. Dr. M. describes his approach in introducing the materials and the usual fashion in which teachers first engage the teaching of aesthetic education:

> My introduction to the materials is very straightforward, a hands-on approach. The stress in every workshop I've done is that the teachers should look to use the materials as part of their on-going curriculum. I don't know that we could make a case anywhere that we should take time out to use them. There's no reason why one shouldn't, but to sell them to these teachers you have to show them how to use them: how they can

> use them in the language arts. What I did was to take the packages that had the most word content, immediate word content, such as "Creating Word Pictures," and try to involve them in language arts.

Logistics of classroom management is most often the first concern expressed by the teachers, and a principal consideration in their selection of materials:

> The things they're using the most, I think, were the different books that have photographs, so they can hold these up to start the discussion and then turn them over to the kids. There was some concern about the small cards; that they might get lost. We usually managed to satisfy these. In the workshops for the most part I didn't use the materials as the focal point, but used the materials to teach something else. The teachers generally got turned on. I noticed there was a nice flow. Once you got them comfortable, you see a continuing impetus and a rising involvement and enthusiasm. Then after a while there's a dropoff as they have to go back to other things that need to be done.

Dr. M. indicates that once the initial plateau of confidence and skill in teaching the materials is achieved, a broadened range of needs may emerge. He refers to this second-order level of understanding and practice in the following comments:

> In the [Cooperating] schools there are some teachers that I would classify as good to excellent teachers anyway with or without the materials, any materials. They see the materials and they fit them in and plug them into their own teaching styles. What they need I think, after we've started them with the materials, is to be stroked about their philosophy and that it's good to teach aesthetically. That [aesthetic education objectives and activities] should be part and parcel of the way they do almost anything. So you need to get them to think of their room as a laboratory; their room as an aesthetic learning center without any materials. Let them and the kids create, so that at any time the room--the people in the room--are having aesthetic experiences as part of their overall learning process. That's what I would like to see. Now, you have a core of teachers in those schools who would do that almost unknowingly. We need to let them know and reinforce that. The materials can only be stimuli to get started.

A specific issue which is addressed by the conception Dr. M. has stated is the impracticability of making the physical environment of the Center, especially its modular furniture, accessible to the Cooperating Schools. The schools can rarely afford the time or cost of sending their students and teachers to the ISU campus. And, which it has been discussed, the possibility of distributing the furniture on a rotating basis to the schools is costly and would tend to spread these resources so thin as to be ineffective in any single location. Dr. M.'s resolution would have teachers see beyond the physical character of the furniture to its educational meaning:

> [Once the teachers have seen the furniture and how it may be used] we can show them how they can use cheaper implements but have the same effect. They may not be as aesthetic in the absolute sense, but they will be the people's own work! You can take those big cartons that refrigerators and freezers come in, have the kids decorate them. They can be used for tunnels and all kinds of spaces. And if a piece of cardboard falls on a kid, it's not going to mash him as much as one of those things we have here [in the Center]. (3/76)

## Sketches of Cooperating Schools

From the data of observation and interviews with teachers and principals in the two Cooperating Schools where official commitment and active involvement with aesthetic education was maintained throughout the year, CEMREL materials appear generally to be used "very close to the mainstream curriculum."

One of the ISU Cooperating Schools is the Richmond School. Richmond is a K-5 school located in a middle to upper-middle class community. Richmond's principal, Ms. N., described in the following interview excerpt how the school took the responsibility for developing an aesthetic education program. The two reasons she mentions appear frequently with virtually all the Cooperating Schools in the AEG: there is the fact of past relationships with the institutions or individuals serving as the AELC; and there is the felt need to have in the curriculum experiences in the arts or to realize certain goals as creativity or individuality of expression associated with the arts.

> [Interviewer: why did you decide to try the aesthetic education program?]
> Number one, because ISU was sponsoring it and I found cooperation with them has been very beneficial. Number two, I felt since we don't have any supervisors of anything [in the arts] that to have some structure of a type even though they're non-structured materials was good... [also] the kids could use the kits a great deal on their own.

Ms. N. went on to comment about the possibilities she finds for organizing the materials within the overall program of her school:

> [Interviewer: From your viewpoint as principal do you see [the materials] as supporting a program or creating a program or something of both?]
> They support in certain aspects--several of the teachers have come to me and said, "Gee that works well with such- and-so". But others have said, for instance this summer when we used it in summer school, that they felt it could be a complete program by itself. So it does both.

She outlined the distinctive goals of the summer school which are especially suited to use of the CEMREL materials:

> We want to stress creativity for the summer school, and we needed something in language arts that was very good. We knew we wanted to go to drama. We knew we wanted to have a few more things like writing and so forth, and this [the materials] is supposed to be highly creative. Yet we do have a silent reading period for 20 minutes or so when the kids can read anything they wish. So we needed something over and above reading and we wanted to push beyond academics for the summer because summer's fun.

Ms. N. also emphasized that developing the program was a gradual process, and that its unique merit would become evident only after a period of familiarization. Her comments support a finding from last year's study of the AEG that the role of an advocate is very important to the implementation and development of an aesthetic education program:

> I have found hesitant teachers...They might say, I don't have time if I'm going to teach thus and thus. I have been encouraging them all slowly; it takes a while. To use it [the materials] as enrichment type of program, yes, it does supplement time. It takes the place of something else; but anything you're going to use does that; anything extra. If you show films it takes time from something else, so that doesn't bother me. (3/76)

The eight teachers at Richmond who were observed and interviewed supported the generalization that direct experience with the materials is most important to stimulating a teacher's first usage. A third grade teacher, Ms. B., stresses the need to know the materials in detail:

> The reason I even got into Dramatic Plot was because last year when they [CEMREL and ISU workshops] came and showed us how to play the games, my team got Dramatic Plot. Right away I was familiar with it...if it could be worked out that there was enough time that we could do that with every kit we would use them a lot more I think.

Other notions related to the idea of knowing the materials in depth frequently mentioned by teachers are the advisability of having a teacher's aide or other assistants in the room to help monitor small group or individual activities and being able to organize the materials within a system of learning stations. Ms. B. raised these issues:

> ...it would be nice to have somebody else in the room because there are so many things that you want to make sure that they're picking up on and that the activities are having an effect. I'm even kind of hesitant about using the Dramatic Plot when I'm alone. My language class is 30 and there is enough material. The materials are there, but to get around to make sure that each group is using them the way you want to is difficult.

Ms. B. indicated a dilemma in using the materials, though does not express it as such. She comments, on the one hand, that she is

> really in favor of the kits as far as that [the provision of enrichment activities] goes, I would like to know how to use them better and...I'd like to be able to pull this and that from each kit for whatever objective I had in mind. The kids have really enjoyed then, and I'm positive on that.

Yet, the only way to get a really good sense of the materials is to work through them beginning to end. However, scheduling the time so that this working-through can proceed systematically is implicitly discouraged by the rationale of "trying to fit" the materials into a "mainstream curriculum." Ms. B. was fortunate to have used the materials in the summer school.

> ...getting in there for the six weeks [of summer school] and using them was a lot easier than using them during the school year...because I used them there I feel I could probably use them better in the classroom. I feel a lot more comfortable with them. (3/76)

In whatever way the materials are organized--whether on a recurrent or occasional basis, by moving through an entire unit or using parts of different units--question of goals and rationale are inevitably attached. In Richmond to some extent, but certainly throughout the other Cooperating Schools, we have found a variety of conceptions of the place of instruction in aesthetic education within the overall elementary school curriculum. Aspects of the content of aesthetic education may be seen to relate to aspects of the content of other areas, the language arts, social studies, science, or physical education. Examples of such relations are the perception of shapes, understanding emotions, or knowing about and practicing the rudiments of photography as an avocation. Aesthetic education is, of course, frequently related to the traditional arts areas; visual arts, music, dramatics, and the literary arts. Aesthetic education may be viewed as promoting more general goals that cut across curricular areas; such goals as creative expression, skills in sensory perception, or self-awareness. It is largely in this sense that aesthetic education is often characterized as "enrichment" of academic skill-oriented instruction. It is also in this line of conception that aesthetic education may be related to other "umbrella" areas, such as career education or values education or even individualized education.

All teachers at Richmond School were asked to try at least one set of materials and evaluate it according to a standardized set of criteria (see Appendix C). Fourteen teachers returned 12 forms (two were joint responses).

In responding to the first six questions teachers strongly indicated the viability of the materials and appropriateness across a range of elementary grade levels. Interestingly, with respect to suggestions for curriculum areas which would integrate the materials, the heavy majority of responses were in non-arts areas: language arts, social studies, p.e., science, even math. The four responses referring to an arts area all named music.

In response to the question, "Would you recommend a school buying this kit?", only five teachers checked "yes", while four checked "no", two wrote question marks, and one was left blank. Those who did not check "yes" seemed from their comments not to be certain of the concepts or goals supported by the materials or to be unconvinced that special materials were needed to support these concepts and goals. Ms. V., a fifth grade teacher, expressed the latter belief, though it is embedded within the content of other concerns:

> I was going to do Examining Point of View. I had that in my room; I had the book home, I studied and I got scared of it. I took it back and I didn't use it. I'm not that familiar with using a camera. It just seemed to me too hard to do with the whole class at one time. And also we have so many things that we have to teach...what I'm saying [is] it's easier for us to plan it [a unit] and work it into our curriculum that way than to have to go study a manual. We don't have the time. There's no time to plan; just barely time enough to get ready for each day....in a way I still think that most of the things we are doing anyway. We're getting a lot of this aesthetics on our own just as part of the regular curriculum. (3/76)

The teachers most actively using the materials see them in a different light. Ms. R., a third grade teacher, expressed the other view perhaps most clearly:

> [The materials] are really of value, and they are very unique. For enrichment I think they are great... In language arts they provide something unique. Even in music [they help] you look at things differently. In Relating Sound and Movement, we saw movement as being different but like our movement for physical education. To see this was really good. (3/76)

In this same view, when materials strike a teacher's perssnal interest, providing her new insights and ways to encourage her children to these ends, they are seen much more interest in drama and creative writing. Ms. D., a first grade teacher, emphasized the unique character of Tone Color for teaching music. She had training and extensive personal experience in this art. And Ms. R., quoted just above, emphasized her new awareness of movement. As with most Cooperating Schools, the teachers were free to select materials individually. As a result, usage, especially at first, was somewhat ad hoc, and information and advice concerning the materials tended to follow the informal, and somewhat truncated lines of informal communication. Ms. D., a first grade teacher, summarizes these conditions clearly:

> [Interviewer: Do you have other teachers that you work with as far as deciding when you're going to use the packages?]

> It isn't that well organized. It's pretty much you take what you want and try it out. I studied them all last summer [when at ISU, not in conjunction with a Center activity, but for master's degree work], so I knew at least what was there...
> [Interviewer: Do you often get a chance to talk to other teachers about using the materials you are using or other of the materials, in the way you might talk about your reading or math program with the other teachers?]
> Probably not. We don't even see the other teachers except the ones that eat lunch with us, which is only the primary team. We don't even see some of the intermediate people...
> [Interviewer: Now that you are somewhat familiar with the materials, are there any other things as far as training or supplementary activities you would like to see made available to teachers?]
> If they even had that little booklet that tells the whole range [of units] and how they fit into what grade levels, because we don't all get one of them, I don't think.

Another of Ms. D.'s comments supports the importance of the role of an advocate. Her reference specifically is to maintaining the initial period of familiarization with the materials:

> I think that you could let it slide unless you know that somebody's coming in. It's really adding something else to what you've got to plan.
> [Right, and so you really have to be.....]
> ....pushed a little; but once you've done it then you're set. (3/76)

Ms. N., the principal, summarizes the state of her school's aesthetic education program. Although hers is the perspective of the principal, it seems to account well for the teacher's sentiments as well as the character of materials use.

> I think if I were faced with the decision of buying this material, I wouldn't buy. They're [staff and children] are not yet ready for it, and I don't think I am. I don't know if an elementary teacher will ever be ready for it when you're not in close proximity to the university that's pushing it, that's developing it with their student teachers. The student teachers see it and they're helping to some extent because they've had training. I've got a couple of student teachers who have gone through the [Core] Program at ISU. They are helping become more familiar with it, but as far as going out and spending seven thousand dollars I doubt that I would. We all know the good things about it, but this is a very academic school by tradition. As I told the picture lady and the music lady, you can sneak in the back door with a lot of this stuff. And in our summer school, they want no remediation, but strictly enrichment so that's why this would be terrific for that or for the gifted.

It is important to note Ms. N.'s reference to the distance to ISU, and, by implication, the costs in time and distance for that make close working contacts very difficult. In both of the ISU Cooperation Schools, teachers frequently expressed their disappointment in not being able to visit the Center, personally and with their classes. And, in the past year, after Dr. M. had assumed new duties, workshop and related activities became necessarily infrequent. Ms. N., with the qualifications she has given in the preceding comments, nevertheless finds a high comparability between the current state of Richmond's aesthetic education program, and the initial years of the school's hands-on service curriculum, now in its fifth year and reasonably well established.

> [Interviewer: Did you find the same cycle of development?] The very same. We had teachers who were willing to go along, but they were hesitant. We would use one kit a year. It takes word of mouth from each teacher to each teacher and from kid to kid. And from the summer school experience.... One lesson perhaps from our experiences with the science program, is that teachers need further training even now that they're familiar with it. It might be good to have another hands-on day for all the teachers so that they can say, Oh, yes! I'm working it this way. Is this right? (3/76)

The second of ISU's Cooperating School is Jennings, a small K-6 school; its student population numbers approximately 150. The surrounding community is predominantly lower middle class. The building was closed at the end of the 1975-76 school year.

Ms. K., the principal, traces the origins of Jenning's relation with the ISU Center as a Cooperating School.

> Actually how we got involved here was that Dr. M. went to the Central Office, I think, and asked if any school in town would be interested in a project like this. It happened at that time Mr. H. was the administrator in charge there, and I think he knows that we're...interested in anything new and ready to try things out. We're pretty flexible, but...I [told him] that I would have to ask the staff whether they would participate. I threw it out to them and they bought it.

She indicates that largly the same factors that underlay Richmond's involvement obtained in her school's case as well. Ms. K. does make more explicit her staff's general willingness to innovate, a factor nevertheless also apparent with Richmond from the site visit. Ms. K. goes on to discuss the original conception she and her staff held concerning an aesthetic education program. By contrast with Richmond, Ms. K. and her staff more clearly emphasize development in the arts areas:

> ...we thought we could do more in the arts area through the content areas. This was the thing I think I was impressed with and that I presented to the staff. It was not [to be] something extra to do--we're so darn busy now anyway with the curriculum that's being added--but this was something that would reinforce what we were already doing, but still give the quote "Arts."

In common with the general experience of AEC Cooperating Schools, the initial workshops, designed for trying-out or demonstration of materials in classroom or classroom-like settings were very pivotal:

> We decided [with Dr. M.] to really hold out and start this fall. And we did have a good workshop and since then he's been out to work with groups of children and demonstrated the use of materials and this type of thing. I think the thing that I see as I go through is that it [the materials] are limited. I think it takes a creative person to use it and then go beyond that, but, until we get a good start and a hang on the idea [of aesthetic education] the [materials] serve a necessary purpose.

Also by contrast with Richmond School, there are fewer teachers at Jennings who are in some way involved with the CEMREL materials; but the two that are actively involved, use more units, schedule them more systematically, and use each unit more completely. The Jennings teachers appear to have a broader and more distinct vision of the possible goals of an aesthetic education program; especially its extension into areas of aesthetic sensibility or into the arts disciplines.

Ms. K. also emphasized the need to have people in the arts rather than curriculum specialists to participate in later stages of teacher in-service training. She commented also on her regret not to be able to send her students and teachers to the Center and the ISU campus where specialists and appropriate resources would be available.

Ms. S., a primary teacher, was using Examining Point of View when Jennings was visited in March, 1976. Although she was teaching a lesson directly as written in the materials, the children appeared to enjoy talking about the pictures they had shot the week before. They seemed well-informed on the basic technical characteristics of a photograph--lighting, centering, focusing, and the like--and were reasonably thoughtful about the creative decisions to be made. Ms. S. describes her organization of the unit and her objectives for it:

> I like to schedule lessons twice a week within the time assigned to social studies or language arts. These are really more labels for me, as I define these areas broadly. We're finishing the [text] book [for Examining Point of View] now; and I'm so happy because they still like the book. We'll be finishing the unit next week and then John, my student teacher, will be leading us in outdoor ed. We're going to carry on the "point of view" with our outdoor ed. We'll have our cameras, and they will be a great complement to our nature study.

Ms. S. also suggests a strong relation between the aesthetic education and the career education programs around the central concept of "self-awareness."

> All the areas focus in one way or another on self-awareness. This is the key idea all through the elementary grades. [For career education the rationale is that] if you know yourself, then you can get into something that you really like, but right now we don't do too much on careers themselves...We don't think about what we really want to be; [for my children] that's something different every day. All we do is look at strengths and our weaknesses. We sit and look at our interests, what we like to do. We may talk about it, or we may act out our feelings and ideas.

Ms. S. indicates that the faculty seldom get the opportunity to talk with each other about their use of materials or approaches to aesthetic education more generally. However, here student teachers and observers from the ISU Core Program provide valuable sources for the exchange of ideas:

> I've got Core students, and they come into my room for three weeks at a shot [to observe or conduct an occasional lesson]. I love to just sit and do something with them. We trade ideas and both learn from one another... Some of them are familiar with the CEMREL materials. And a number of them have had experience with the [modular] furniture and other facilities at the [ISU] Center. (3/76)

Ms. K. summarized as follows the value of the program for her teachers and its prospects. She implies that it will be on-going, but established at different levels across the faculty as a whole, depending upon the response of individual teachers.

> [The materials] are unique. I have never seen anything that would compare with them. With the different areas covered, there is such a wide spectrum of outcomes....Years ago, I did the same thing in the classroom only I wasn't smart enough to incorporate some of the other ideas that you have there [in the materials.]. But I think that maybe I was smart enough to go beyond what some of those things do; and I think this is an area where teachers have a fear or are afraid to try. Some teachers will be boosted and encouraged by the kits for this reason. (3/76)

## The Future of the Center

The critical issue for each Center is its chance for permanence. Criteria for permanence are, as indicated in the first year report on the AEC, are the characteristics of institutionalization in the broad sense of this term. By this we refer to significant, established patterns or modes of conduct, perhaps, though not necessarily, formally organized. As much as funds and physical facilities, there need to be consistent notions about which types of clientele can be served by the Center and how they can be served. The actual experience of recurrent contact with these clientele helps define and stabilize these notions for the Center and the clientele as well. Dr. M. described how the Center will probably be quite amenable to the structural needs of the College of Fine Arts, its new home:

> The general awareness of the Center and aesthetic education on the part of fine arts faculty and students should become heightened and increased when we move to the fine arts building. In some respects the [Center's] materials and furniture will give us an extra gallery, if you know what I mean. We already have the gallery space, but it will be possible to put displays in there [the Center] as well; and we haven't done much of this before. We've used it a couple of times for display purposes, but where fine arts faculty can work in [exhibits that are] see, touch, feel; these should be much greater utilization. So in a sense, it will give us an extra dimension for the public, and we well it will be still a hands-on room for people.

There are budget provisions to maintain the Center as well:

> In this time of cutbacks, you have to realize the importance of the Center being built into the budget. [The dean of fine arts] has added three hours of release time. We can't get release time for anything; and yet he is prepared to turn over this one-quoter time for a new coordinator for the Center. He is even prepared to pick up some of the financial support Curriculum and Instruction are withdrawing. This means that the graduate assistant supported by I&C will be picked up by fine arts.

Moreover, the very concept of aesthetic education as embodied in the Center is taking hold within the University. Finally, there is the positive evidence of the appointment of a new person as coordinator who is committed to the Center's work and who has the assumed support by Dr. M. in his official and personal roles within the University.

> The right person will help make the Center as permanent as anything in the University. It [the Center] is already working its way into the bloodstream of the Core program. And there is a concept of aesthetic education and the Center in the administration. People talk about maintaining a relationship with CEMREL because that's good for the University for this new teaching center project [for which Dr. S. is co-director]. Faculty outside education and fine arts call me to use the Center. A physicist might say, "I am into shapes" or a historian might say, "I am into concepts of people." As long as I am here the idea won't die. (3/76)

Since the reestablishment of the Center in the Department of Fine Arts, notification of services, resources, and the new location have been provided to the University community through a fall newsletter written by the new Coordinator. In part the newsletter reads:

> [Newsletter] will be sent to the education faculty of Art, Music and Theatre, and to the entire faculty of the Curriculum and Instruction Department and Metcalf School. If you think these should be included, let me know...

Actually, one major event, sponsored by CEMREL and arranged by this Center, already came and went -- the Theatre Games Workshop in which 50 people -- mostly students -- participated.
...My two helpers -- one half-time graduate assistant and one 3-hour-per-week-study -- have thoroughly restored, inventoried, and catalogued the CEMREL learning packages.
...I photographed all of the learning packages and level of their components, and then some. I'm happy to say that the slides came out very well and should provide some good basis for a talk workshop on the packages, should you want something like this for one of your classes. My slide lecture -- together with the movie "How Does a Rainbow Fee?" -- will probably take about 45-55 minutes. If you want more time to investigate and try out some of the packages, this, too, can be arranged. The procedure for arranging for me to come to your class(es) is listed below.

# CHAPTER V

# AESTHETIC EDUCATION LEARNING CENTER: MEMPHIS, TENNESSEE

## History and Unique Emphasis

In the official brochure of the Aesthetic Education Learning Center of Memphis, Tennessee, the following description is given:

> The Aesthetic Education Learning Center is a focal point for a cooperative venture among Memphis City Schools, Memphis State University, and CEMREL, Inc. Activities include demonstrations, performances, visitations, workshops, and observations. University credit can be obtained for in-depth study of Aesthetic Education.

Perhaps more indicative of the Center's principal area of influence, the Memphis public schools, is a second paragraph from the brochure:

> The community around Douglass Elementary School in Memphis has been the hub of activity since the installation of the Aesthetic Education Learning Center (one of eight in the nation). The Center itself is an aesthetic experience--carpeted floors, bright walls, modular dividers, hassocks, and circular tables contribute to a futuristic environment conducive to teaching and learning. The multi-media materials available are designed to appeal to the creative instincts and expand the sensory awareness of students and teachers.

The Center's history goes back further than the establishment of the current physical facility in Douglass School or the implementation of the Aesthetic Education Group. An article in The Memphis Commercial Appeal Sunday edition (Feb. 29, 1976) traces this history:

> Back in 1970, the Junior League of Memphis decided that it would promote arts education for every school child. With the support of the Arts Council, the league began to search for an arts education project on an idealistic level.
>
> The existence of CEMREL was discovered. CEMREL, Inc., of St. Louis is an educational laboratory operated with federal funds. With a little training its materials can be used by any school teacher...
>
> The Tennessee Arts Commission helped to underwrite the salary of an arts coordinator as an important first step. [Mrs. N., now co-ordinator of the Memphis AELC] was hired...
>
> The materials first were given to eleven city and two county schools in a pilot program for the 1972-73 school year. Teachers and league volunteers were involved with the piloting, then turned the established project over to the Board of Education.

> The next year, massive busing was implemented and attempts were directed at keeping the program stable and growing, in spite of white flight to private schools and troubles with some teachers and volunteers.

Out of this experience the need for a concerted program of teacher training became apparent. The opportunity to develop such a program in cooperation with CEMREL and other participants in the AEG was readily taken.

By the close of the Center's second year, materials and resources for instruction in aesthetic education had been placed in twenty-three of the one hundred and five Memphis (City) elementary schools.) (Five of these schools are officially designated cooperating schools.) Ms. N. holds the position of Area Specialist in Aesthetic Education for the system, as well as being co-ordinator. Her description of the schools' aesthetic education program is quoted in the Commercial article:

> 'It's a lot more than CEMREL--the program also involves Orff music and elementary physical education,' says [Ms. N.] with the expansion into twenty-three schools, she now has two [full time] assistants, [Ms. S.] and [Ms. R.]. One of them is always present when children visit the Center.

Although the majority of the Center's resources, physical and human, are applied to the Memphis City Schools, Memphis State University has an important role as a sponsoring institution. As the chart of cooperating agencies indicates, MSU is the only agency which has close ties to the Center besides the Memphis Schools that has teacher training and/or professional growth as a central function.

Perhaps the most significant activity of the Center which has directly resulted from MSU's involvement is a two-week summer workshop. This is given for graduate credit, and among participants in both seminars offered are a number of Memphis teachers who are in schools which have an aesthetic education program. A brief description of this workshop is given in the next section. MSU undergraduate and graduate students typically are introduced to the Center and the idea of aesthetic education, not through formal coursework in aesthetic education, but through coursework in other areas and in their student teaching experience. In the following interview excerpts, Professor H., MSU faculty member and co-ordinator of the Center, outlines the means by which students and faculty at the university may come to learn about aesthetic education:

> We don't teach regular term courses in aesthetic education for either our graduates or undergraduates. Most students who come to the Center or see the materials we have at the university do it while taking a methods course--perhaps science or social studies--or methods or substantive courses in the arts. Some know about the materials when they go into student teaching; some learn about them while in the schools. We eventually hit almost all those in our elementary education program, and that numbers about one hundred for each class... What we see happening in the next several years is the initiation of a graduate course in aesthetic education and an undergraduate counterpart...We anticipate that the necessary tuition would be generated; the idea is most meaningful when it is seen in the context of an actual experience or environment...

> The campus is not as close to the Center as we would like perhaps, but we do have our own subset of the materials and are in contact with [Ms. N.] at least once a week on the average. We each know our responsibilities and are comfortable with them. (3/76)

Professor H. points out that the concept of aesthetic education has gained some degree of currency among the faculty, especially in the department of curriculum and instruction. Particularly important is the increased familiarity of members of the university administration with the concept of aesthetic education and the work of the Center.

## Activities and Programs

Although the great majority of Center activities and programs occur during the school year (more than 96%), the Memphis AELC logged a total of more than one hundred and thirty different events involving its personnel and/or facilities in the period of June, 1975 through May, 1976. Center records categorize these events under eight headings: presentations and work with children at the Center; conferences and meetings; presentations introducing the concept of aesthetic education and the Center; scheduling arts events and performances at the Center and in the schools; training workshops for teachers and other practitioners at the Center or in the schools; presentations of the materials; publications; and planning the work of volunteers in the schools. Major efforts of the Center are continuous over the course of the year and their weight is not fully reflected in this mode of record-keeping. Among these efforts are in-school training and consultation with individual teachers which is planned for each school on a weekly basis; and, in cooperation with the city arts council, the scheduling of performances and demonstrations of various performing arts companies in the city schools. In the 1975-76 school year, the Center was involved in scheduling the Memphis Ballet Society, the Eubanks Dancers, docents from the Brooks Art Museum, the Circuit Players (a theatre group), Children's Theatre, Theatre Memphis, and Ballet South. These performances reached approximately 16,000 children and 525 teachers.

One of the Center's principal concerns is to support the day-in-and-day-out work of teachers in the area of aesthetic education. Ms. N. and her assistants encounter the wide range of questions and decisions surrounding the general problem of locating aesthetic education in the school curriculum. They describe one recurrent fact of their experience in schools:

> We want teachers to be self-starting. But with all the new schools we've gone into, except one, we found we had to make suggestions as to how to use the materials--what problems to anticipate and this sort of thing. We generally needed to do demonstration lessons, then come back and check on how the teachers were getting along with the level of teaching each lesson. (3/76)

Once the initial level of getting the materials into use is attained, however, issues as to their larger implications inevitably arise. To help teachers see and deal thoughtfully with these issues the Center staff has prepared an Aesthetic Education Handbook, excerpts from which appear in Appendix D.

Contents of the Handbook are varied. There is a listing of schools which have the materials. There are lists of supplementary books, records and filmstrips. Of special importance is a guide for sequencing materials. The guide suggests grade levels at which various aesthetic education units and parts of units can be optimally taught, content from other areas which can be coordinated with various units, and application of aesthetic education materials to special areas such as reading improvement and education of children with learning disabilities. A brief syllabus for each of the units is provided; it will list activities written into the materials themselves, as well as activities extending the materials, many of which have been suggested by the teachers themselves. A number of these latter activities are devoted to extending concepts of the units into the various arts disciplines. Finally, outlines and resources for two non-CEMREL units, one in music for children and the other in movement, are provided. The Handbook is designed to be a reference which is continually being expanded by the contributions of teachers, specialists, and professional artists.

The facilities of the Center are frequently used by teachers who are not involved with aesthetic education: Memphis schools which are not aesthetic education schools, parochial schools, and day-care centers. Many of the teachers in the first category are in the Creative Learning through Unique Environments (CLUE) program of the Memphis Schools. Information and positive reports on the Center often travel informally among the variety of teachers and other adults who may have their children at the Center. In one case, a classroom teacher in a school, which is not one of the twenty-three aesthetic education schools, had heard about the Center from the parent of one of the CLUE children in the school who had been to the Center. The teacher then arranged to have her children at the Center one morning for a special performance and activities with the materials. Ms. N. has been disappointed with the shift in usage of the Center:

> In a sense we have been using the Center less effectively this year than last because it has been used less as a teacher training center than as a place for 'special experiences' for children. Of course this usage, even though a compromise, is better than nothing...We have been increasingly faced with costs for which there is no money to meet. We cannot afford substitutes to allow our teachers to come here for training, nor for transportation to bring teachers and children here. Also, we have to look around for performers who will donate their time and do not need to rehearse so that the only time they give is time at the Center. Last year we prevailed on our friends to come. This year we have tracked down people through newspaper articles and other sources, including word of mouth. This spring we have four performers ready, including a dancer, a jazz group, and a retired music educator, and we will be able to bring in kindergarten groups from virtually all our Cooperating Schools by the end of the year. We have asked the Junior League for more money, but this will go in the direction of purchasing instructional materials. The great advantage, of course, in having performances in the Center is that not only do the children see a live performance, but they have the opportunity to discuss what they saw and work in related activities from the materials. (3/76)

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During the site visit to the Memphis Center for documentation, one of the sessions for students mentioned above was given in the Center. Field notes provide a description of this activity.

> Mr. T. is retired from Lemoyne College as professor of music education and band director. Nevertheless, he is quite lively and very much at ease with children. [Present are a second grade class from one of the five 'official' Cooperating Schools, and two third grade classes from Douglass School where the Center is located.] Mr. T. involves the children to some simple songs like 'Little Tom Tucker' to which they can put physical movements. He introduces them to various categories of instruments--which he calls blowing, string, or beating/striking types--through different musical pieces: Sousa marches, 'God Save the King,' 'Flight of Bumblebee.' He adds commentary, like the controversy over selection of the national anthem, or the mechanics of playing various instruments. He returns to the song and physical action activities, using different songs and sets of behavior, when he notices the children are getting restless.
>
> Following Mr. T.'s forty minute presentation, the children are divided into two groups for activities using lessons from the Tone Color and Texture units. The children seem quite involved with these, clapping their hands when they are successful at playing the tone color recognition games. Ms. S. adds a few ideas to the lessons as written: for example, pointing out that not only do bells provide a different tone color but, on the record, are pitched slightly higher. A final activity is given in the Space Place. The children discuss art work done by students in the Saturday School classes offered by the Brooks Art Museum; build with styrofoam blocks; see a colorful slide show of representational and abstract objects and designs--which holds their attention throughout; and finish up with some mirroring exercises. (E.M. 3/76)

Another major use of the Center is the two and week summer workshop in aesthetics education given for credit in Memphis State University by Professor H. He is assisted by Ms. N. The two weeks are intended to be an intensive period of personal interaction as well as growth in individual understanding; intensive to the point where a "community" relationship among the participants is established. The coordinators describe the workshop in the following words:

> We have different but, we think, complementary roles in the workshop. [Ms. N.] can get somewhat more deeply involved in the 'community'...The course is labeled a methods course, and is based on approaches to teaching, broadly defined, that are compatible with the processes of aesthetic education. We've acquired a lot of ideas from the children's and the teacher education materials [developed by CEMREL]. Our workshop may be different from most in that we are more oriented to human aesthetics. We value the way we interact; and we want to become much more conscious of the way we interact with children and with each other. We explore the aesthetics of movement in sports, as well as the aesthetics of growing things, or cooking, whatever. We believe that unless we go this way we will by-pass most of the average classroom teachers whose background in the fine arts is minimal. (3/76)

Much of the thinking articulated here also underlies the presentations made by the Center Staff to various groups of practitioners, other professional educators, members of civic and voluntary associations, and to parents and citizens. A slide tape presentation (entitled "To Make New Again") and a twenty minute film ("How Does A Rainbow Feel") which are elements of CEMREL's teacher education materials are used to present concretely the idea of aesthetic education fundamentally as development of sensory awareness and of sensibilities to sensory and formal images whether found within or outside the arts. Ms. S. noted that "we try to let them form the point for themselves--and generally the audio-visuals are good in stimulating this--but if they don't see it quite clearly enough, we pull out the explicit idea, gently. We always try to alleviate any doubts they might come with, by making it clear that we are not just talking about fine arts, but environmental arts, areas of one's personal life, advertising graphics--all these things." Ms. W. added that "While we always try to leave them with this idea, we sometimes have to start off specifically by reference to the arts so we are sure that we have them oriented to the right things."

## Sketches of Cooperating Schools

Site visits were made to four of the schools which have aesthetic education materials. Three of these four are among the five designated formally as Cooperating Schools. Although most of the time in site visits was spent interviewing teachers and principals, parts of approximately ten classes in aesthetic education were observed. These were all lessons from the CEMREL children's materials. They gave evidence of teachers' capability to manage instruction in the materials, a significant level of children's interest and productivity in tasks, and knowledge by the Center staff of the character of each teacher's classroom and of each school. There was display of products of students' activities in the corridor and common areas of all the schools. But important to the purpose of this report was the evidence of each school's program in aesthetic education as given in interviews with school personnel.

Maple School is one of the five designated Cooperating Schools. Maple is a K-6 school of four hundred students and twenty-three teachers located in an urban, ethnically changing but economically stable neighborhood.

Mr. A., principal at Maple, assessed as follows the contribution made by the aesthetic education program to his school's overall curriculum:

> You have to see the role of aesthetic education in its larger perspective, of course. There are state laws regarding teaching the basics--reading, writing, and math--but also regarding the teaching of the arts and sciences and other things that are deemed justifiable and necessary for a well-rounded child. Certainly I think this program fits into the category of the arts, and, if integrated into [total curriculum], then it's just another tremendous teaching aide or program that can help the total

> teaching efforts. I think we would have a thrust in this area whether it be an organized aesthetic education program or a teacher-organized program or a state program. We would be concerned to get a well-rounded curriculum. I have a limited vision of how teachers are involved. I don't pretend, either, that I can take each package and tell you about it. But the teachers generally seem enthusiastic; not about every package, but what suits their particular needs. (3/76)

Mr. A. also emphasized the critical role played by the Center staff (in the manner of program advocates):

> I think Ms. N. has been a key factor because she worked well with me and worked well with the individual teachers... She's always been available and has continually encouraged us. I think people know this and this is one reason they have made progress. Some teachers will not take any option, but continue only what they are accustomed to doing. (3/76)

Mr. A. also suggested that the program would continue into the forseeable future with at least a core of teachers "as long as they were able to get assistance and had new possibilities made available to them from time to time." He also felt an area solely devoted to arts and aesthetic education activities, and to serve as a central storage for materials, would be desirable.

Many of the features of the aesthetic education program in the Memphis schools are reflected in the comments and evaluations voiced by the Maple School teachers. For this reason, data from interviews with these teachers will be used to indicate a number of the more salient of these features, while additional and supplementary characteristics will be drawn out with data from interviews with teachers in the other three schools.

Ms. H., a primary teacher, described how she grew to appreciate the aesthetic education materials:

> I've always felt that a child's education should be a wide variety of things. We do want to impress upon them to learn to read. We've got to have math, but then I think a lot of other things we bought out and this is the way I've used this program. I used to tell Ms. N. when we first got it that...[the materials] come in handy on Friday afternoon. I viewed it as a relaxer for my children and something else to do, but then as I worked with it, I found that there was a lot in there for them to learn, and I tried to make time for it. I view it now as very helpful in bringing out some other things in the children that would not be brought out in reading or math or language and it has happened. Some of my children talk who wouldn't talk unless you started talking about something that they enjoyed. I view it as part of a growing child. (3/76)

As most of the Memphis teachers, Ms. H. also strongly emphasized the positive effects of the material toward learning in basic skills area:

> ...we've done some things with the emotion booklets, in Creating Characterization, and I had them describe the feelings. From that we made a vocabulary list. I encouraged them to not simply say, 'I feel sad' or 'I feel happy,' but to use words like jubilant or dejected. Some of them won't remember, but they can't say they haven't heard it before. I try to introduce the higher vocabulary anyway. (3/76)

An intermediate teacher, Ms. T., compared her situation in the present year with that of the previous year, pointing out especially the constraints of new conditions and scheduling:

> I had fourth graders [last year] so this year I've had to spend more time on planning and working in a different area. Now, I have combined some of the work that I had last year with what I'm using this year. For instance, with design and shapes I used these designs [of geometric figures--line segments, varieties of triangles, angles, and the like] left from last year and it came in handy with my math this year. I have some of the same children that I had last year and you can see the improvement this year...I do like the program, but you only have so much time and so many things to do. But I brought in music to a small degree and the acting in physical education, some of the exercises with emotions. (3/76)

Another intermediate teacher described what she found to be the strongest virtue of the materials:

> ...the children are involved and they show an interest in the activities. It's not something that we just threw off on them that they don't seem to enjoy at all. They seem to really enjoy this, and I think this is great rather than just reading all day or working problems or something. It sort of relaxes them and this is good. (3/76)

She noted that she had been assigned two student teachers who had seen the materials and been to the Center prior to their student teaching assignment, and who had proved very helpful in planning the teaching of several units. Further, she mentioned she had enrolled for the summer workshop and was looking forward to it. Part of her reason for taking the workshop was her hope that she could begin to tie together different materials into a more unified program.

This is a somewhat unique view among the total number of teachers interviewed in all Centers. Teachers tend to integrate aesthetic education activities independently with elements of other curricular or to view such global outcomes as imaginativeness, creativity, increased self-expression, or awareness as the common threads within the materials.

> ...I feel that if I took this course I may get more insight about the program I have been trying to make. It's not only adding my own ideas to the materials, but working things together from the beginning, the middle, and the end of the

> year. I want to see if there might not be ways to tie more closely the work with shapes, with textures, with tone color, and characterization. We might do more of the basics of touching, listening, smelling, and moving with each unit to show how each stimulates the senses.

The second school visited was Randolph Elementary, one of the five designated Cooperating Schools. Randolph is a 4-6 grade school of four hundred students and fifteen teachers located in a working class neighborhood. A large percentage of its students are bussed to the school. Ms. S., the principal, discussed the history of her school's aesthetic education program and her conception of its principal aim:

> In the four years we have had the materials, I think we have done a great deal. In fact, it's turned from 'CEMREL' into an aesthetic education correlation of the many different facets of aesthetic education that we have in the building so I think this is unusual in such a short period of time... It's advanced faster than I really expected it to. It hasn't been a little program that has just died out; it's one that has taken on momentum. [I: What is the central philosophy that you have for aesthetic education?]
> ...the children need to learn to talk about things and then when they learn to talk about things they will learn to think about things. I believe that talking about things plus the talking about people precedes the having of ideas. I think, too, that through aesthetic education children learn to appreciate small things...It [aesthetic education] is a basic subject because there are so many things that we must do for children before we can teach children. In other words, we don't teach children at all; we teach children to teach themselves. (3/76)

Ms. S.'s references to the program as building "an aesthetic education correlation of the many facets of aesthetic education that we have in the building" is interesting for its suggestion of an integrated program whose different elements are related as much because they have something to do with the arts as that they promote certain behaviors such as imaginativeness or creativity. Two of the three teachers interviewed, like the majority of teachers in all Cooperating Schools, however, tend to stress the latter (promotion of behaviors) rather than the former (being arts-related). One fourth grade teacher, Ms. C., exemplifies this attitude:

> I guess the surprising thing is that when I went to this workshop I found I was already doing these type things, so really I guess you could say even before the Center was set up [I was involved in the program.] But I've been able to correlate it a little differently since I took the workshop and I haven't been able to use it as much as I would like to because of our scheduling problems...I think it's good for the children because it seems somewhere along the line they have really forgotten--they just don't know how to imagine, to use their imagination. (3/76)

Her reference to the perceived constraints of the daily schedule and other programs is typical, as well as her reference to the importance of her contract with the Center. She makes the latter point more strongly in another place, in the sort of words commonly expressed by Memphis teachers:

> They [Center people] are always willing to help in any situation, really; Ms. S. has come right away when I had particular questions, and has given me good advice. They have been a tremendous help in every case, even as much as to come and teach a class. (3/76)

Her organization of aesthetic education activities is illustrative of the approach taken by most teachers that were contacted during the sito visit:

> [I: How do you schedule the materials?] I work them in mostly around language arts.
>
> [I: Do you have any periods of art that you teach?] We haven't for some time--with our schedule and the children we have that are coming and going its very difficult to get anything additional going on a continual basis.
>
> [Have you been going up or down or staying about the same in your use of the materials?] I think I've gone up. I've drawn out a lot of things that have to do with seeing, touching, listening, I've really concentrated on encouraging the children to be more observant. (3/76)

Another teacher, Ms. E. takes a somewhat different view; a view which is probably characteristic of fewer teachers on the whole. She aims in her teaching for such goals as sensory awareness and imagination, but identifies the arts more specifically as the vehicle for their achievement:

> You don't just put English here and math here and so on. It has to all come in and I think without the arts in some form the curriculum is so empty. You can bring any subject into it. [an aesthetic education program based on the arts]. (3/76)

Ms. E. also refers to the impact in children of encountering an artist or an arts event first hand. She refers in the following comments to a session with the Memphis Little Symphony and activities with her children for which the session provided a groundwork:

> Mr. Jones is the Symphony Director, and he brought his Little Symphony out to our school. They came in the early part of the year which was good. The children were just fascinated by it. They [later] wrote him letters, and I was just amazed at what they said about the beauty that they saw in the music. When they came from lunch I either read to them or we listen to something. We have [Orff] music twice a week, but three days a week we also listen to something. I have them get quiet and close

> their eyes and let them listen to a piece of serious music, generally classical. I ask them how they felt or what they saw in their imagination. They ask me every day to play some of it over, and I often talk to them about how old the music is. (3/76)

Cost is, not unexpectedly, a real constraint on the school's having professional artists and groups in for performances and residencies as well as on use of the Center facilities for these and other purposes. The factor no doubt is important in shaping teachers' conceptions of the role of the arts in aesthetic education in the directions described above.

A final point to be made is expressed in the words of Ms. T., a third grade teacher. This has to do with the interaction of teachers concerning the aesthetic education program in their school. A general trend across teachers and schools associated with all Centers so that, unless formal procedures are instituted, the traditional structures, formal and informal, of the school will strongly impede such interaction. These conditions are well portrayed in Ms. T.'s comments:

> ....there are several people I do talk to on my grade level about the materials and I talk about how I use it. I really don't get the kind of contact to go into it that I would like....
> [I: How would you describe the extent to which the teachers use it?]
> Based on my own feeling, I would say less than 50%...as I've heard it, [the extent of usage] has to do with the time element and the mobility [children moving in and out of] their classes [during the day]. (3/76)

Conceptions of the role of the arts in aesthetic education are influenced by the presence of the arts in the school in general, particularly the presence of "real" artists and performers, and of the extent of teachers' personal background and interests in the arts. These influences appear clearly in data from Oliver and Barnes Schools. Oliver is one of the five officially designated Cooperating Schools. It is a K-3 school of 470 students and 17 teachers located in a suburban, middle class community.

Ms. L., Oliver's principal, gave her view of an optimal use of packaged materials in a total school program:

> I would like to see them [the teachers] may be just take one unit and then go right on to the next. I do think they could correlate it with social studies very well instead of teaching it as an isolated type thing...if our children at this particular school have not had as many experiences with aesthetic education as possible it's not because we haven't tried. We had the symphony this year--of course we have CEMREL [materials] first of all. We've had the ballet. We've had the theatre--actually the theatre will be here this week. We've had a genius with his puppeteers at Christmas time. We had all of these things. We will have our Creative Arts Festival in May. We've done quite a bit with the arts; we've earned numerous awards [including the PTA's cultural awards cup last year]. I think it's [the involvement with arts] is vital, and I would just hope that it would stay. (3/76)

> doing with their CEMREL units, I could arrange my Orff program accordingly. But they didn't ever say anything, so I hardly ever know until it's too late. (3/76)

The last remarks again indicate the intransigence of traditional patterns of communication and working relationships to change. These are perhaps most frustrating to author of change when they are within a single building and faculty, but these patterns are equally, if not more, resistant to change when they characterize interaction among teachers and principals from different schools. Ms. L., principal of Oliver, described her situation; she illustrated well the general problem of developing typical inter-school lines of contact toward change:

> My understanding when we first started was that we were going to be a sort of demonstration school...we hoped to set up to where other school faculties, if they were interested, could come in. So far I have not had anyone ask to come in, and since I'm the kind of person that stays pretty well at the school, except for necessary meetings, interaction between other principals and myself has been mostly at CEMREL meetings. (3/76)

The fourth school visited, Barnes, exhibited several features of the previous description, most notably the stimulus to change that the presence of special events and activities devoted to the arts can provide. Barnes is a 4-6 grade school of about 420 students located in a suburban middle to upper middle class community. Mr. Y., Barnes' principal, described the various resources made available to his faculty and children as "follow-up" to the aesthetic education materials: including performances by the Ballet, the Little Symphony, and a theatre group, and a number of field trips to museums, exhibits, and the AELC. The schools' parents support what Mr. Y. calls a "program for the total child," and, in this sense, may be considered important, if somewhat indirect advocates for the aesthetic education program. The PTA has assumed several projects for enhancing the school's physical environment, including painting the school cafeteria and providing large cartoon graphics for its walls. Mothers have even offered themselves to be "on call" to drive for field trips, when other transportation was unavailable--and in cases where their own children or their neighbors' children were not involved.

Three observations readily made concerning Barnes experience are generally applicable to other Cooperating Schools visited across the country. Two have been noted before. One is the significance live arts performances and exhibits for children's awareness and interest. Ms. J., a fourth grade teacher at Barnes, made this point when discussing her children's response to encountering the arts:

> One of our biggest successes was the ballet. The performance here was a tremendous motivation to our study of ballet. The kids kept bringing more and more questions about the art and how a ballet is actually done. We put together a book showing the various techniques of dance. They were interested enough to research the terms and information themselves. And seeing Rhythmetron--the film with Edward Villela--kept their interest sparked...Maybe the key that changed their minds was when they

> found it takes much more energy to dance a ballet than to play a football game. This helped to change their idea that ballet was for sissies. (3/76)

Ms. J.'s account also illustrate a second observation: that the broad scope of a teacher's experience with the arts influences her use of materials and overall approach to teaching for aesthetic education. From the following comments, it is clear that a teacher's beliefs, regarding the origin and development of capacities for perception and appreciation are important products of this experience:

> This year we've taken pieces from the different units that we worked through entirely last year. One exception is Tone Color, which we are working through completely. I like this unit; music is one of my real loves...I think it is important to start with younger children. When I was in college, as part of an assistancy, I gave music labs for basketball players--it was almost impossible to get them to hear parts of an orchestra. This is good for the children, because it gets them to listen. (3/76)

A final observation that may be related to Ms. J.'s experience is exemplified in the following comments. This is an alternative view on the problem of re-structuring patterns of contact and working relations among teachers:

> We don't, myself especially, get a great deal of opportunity to talk with other teachers unless we are in the same team. I seldom go to the lounge...If there is cross fertilization, it tends to come from the kids. We hear from them about things going on in other rooms and other grades. Kids do influence their teachers.
> [Ms. W., a member of the Center's staff, added here that as the first year with the materials went on, children began noticeably to ask their teachers whether they would get to use the materials. This interest was seen to be a significant influence on teachers deciding to attempt them.] (3/76)

## The Future of the Center

An important assessment to be presented in this section is the Coordinators' analysis of the levels of teaching practice reached for the teachers served by the Center. Before this assessment, however, several facts may be noted. As reported to the Memphis School Board, the number of teachers being served by the Center has increased from less than one hundred and seventy five to more than two hundred and sixty five, an increase of more than 50%. This number, when coupled with the variety of other individuals and groups involved in Center activities, virtually constitutes the limit for the population of teachers which can be trained on a continuing basis by the present staff. The current state of the Center's operation will be funded for next year by the school board. On the Memphis State University side, both summer workshops have been a success in terms of enrollment and course outcomes. As previously stated, the university appears to Professor H. to be coming closer to instituting graduate and undergraduate courses. More than this, the university in Professor H.'s words is interested in the Center as model for working with schools:

> Our college is looking at this concept of a teacher center for aesthetic education as a model for bringing the schools and the university into closer cooperation. The AELC has been able to preserve a common ground and an equal footing, without one institution or the other virtually taking over the facilities or the operation. (3/76)

The Coordinators suggested three categories for assessing the level of practice reached by their teachers. The following was offered as a description of the most skilled level of practice attained:

> These are teachers who are self-directed, first of all; able to use not only complete packages, but portions of them enhance the established curriculum. They are able to see that you don't necessarily have to begin at the beginning and go through to the end with each unit after you have done it once or twice. The materials stimulate them to other ideas for activities that go beyond the packages to promote learning of the central concepts and goals. They will use additional resources, like films, records, books, or field trip-like experiences, especially those directed to the arts. It generally takes at least a year of working with the packages to get to this point. A final step that few teachers really have taken is to make conscious connections between the units, or concepts from them, that cut across disciplines.

A second level of teaching is described as follows:

> This is the teacher that works straight through the package, following the plans as written. One teacher we have is almost typical of this mode. She teaches the materials the same time every Thursday, with somewhat limited aims for the children, to learn vocabulary and parts of speech, to enjoy the activity, and to help reinforce the art lessons she has. She will probably not go beyond the activities provided in the materials, but may switch the sequence of her units or try out new units if she sees an opportunity to use them or cannot get the materials she wants planned out in time. These teachers will often be influenced toward extended activities or connections among materials by their children's ideas or products. (3/76)

A third level is comprised of those teachers who teach the materials because they feel compelled to it, largely without appreciating the intrinsic value of the materials or implications for other areas of the curriculum. The staff estimated that at least 60% of the total teachers with whom they work have reached the first or second level of competence as described above. As noted above the Center Staff has been disappointed in the diminished use of the Center for teacher training, the shift being in the direction of special activities and events for children to support and expand classroom instruction.

Funds to re-establish the initial purpose are unlikely to be available. Expansion to further schools, which would require in-the-school training, is not likely although fewer dollars could probably result in greater training by comparison with earlier efforts. The likelihood of increased "productivity" is due to the fact that new schools come into the program after having more thoroughly examined the materials and see them in use. Therefore, a greater foundation in teacher awareness and commitment is often present.

# CHAPTER VI

## AESTHETIC EDUCATION LEARNING CENTERS: OAKLAND AND ANTIOCH, CALIFORNIA

## History and Unique Emphases

The AELC's located in Oakland and in Antioch, California originated as one Center; the present Oakland Center. Though they still cooperate in a number of activities, the Centers are independent organizationally and quite different in design and purposes.

Factors which lead to the creation of a second Center included problems created by the geographical distance between Oakland and Antioch, and differences in administrative and educational priorities established by the two school districts involved. It may be more accurate to say that geographical problems only highlighted or added to the difficulty of problems growing out of educational and administrative differences. These sorts of differences, in turn, reflect at base alternative views of the needs and appropriate educational aims for the particular constituencies served and resources at hand.

Because the Oakland and Antioch Centers have a common history, the following discussion is written as an introduction to both. The remaining three sections of this chapter, however, will discuss each Center individually. The original Aesthetic Education Learning Center was formed at a somewhat unique time in the history of the Oakland schools. It was a period of social and educational change and redirection; a climate that was intensified by the assasination of the Oakland superintendent in 1973. At this time, too, an established, but unsponsored teacher center (the Teacher Shelter) was given a place within the professional development division of the city system (START Center). A proposal for a K-3 arts magnet school to be supported for the most part by Title III funds was developed. Mr. E., Coordinator of the Oakland Center, described the coming together of various antecedents of the Center in the following way:

> It's clear that the concept of arts-centered education and a relationship between the arts existed here aside from and before CEMREL's presence. But the coincidental timing of what was happening at the START Center and what was happening at CEMREL brought together programs that needed one another. The START Center was just opening and the Magnet School didn't yet exist when the possibility of an aesthetic education learning center in connection with START and the school became a possibility. The concept of aesthetic education was written into the prospectus for the school and became one of the factors making the Magnet School possible.

When questioned about the specific meaning of the "concept of aesthetic education" as it applied to the proposal for an arts magnet school, Mr. E. responded with these comments:

> The CEMREL materials were specifically mentioned in the proposed description of the magnet school; this was funded by Title III and approved by the Board of Education. It may very well be that those agencies didn't have a full idea of what was involved, but they did have the information that the CEMREL Lab and its aesthetic education

> materials were to become an important part of the concept of an arts-oriented primary school, and that an inservice opportunity growing out of that relationship would be available to other teachers. It was clear that establishment of a Center for aesthetic education learning at START would enhance the whole concept of START as a resource place. So the two rather half-formed ideas merged; I'm sure one helped the other.
>
> (4/76)

Decisions surrounding the operation of the original Center so that its Oakland and its Antioch participants were equally served came to be increasingly troublesome. The details of allocating physical resources and materials, arranging times and places for in-service training (e.g., deciding who would make the long trip to the other's place), and of planning for dissemination and diffusion were, in fact, only the symptoms of underlying issues. These issues grew out of a more fundamental difference in commitment and perspective on change toward aesthetic education. In Oakland circumstances required strategies designed to affect the traditional structures of urban schooling: pluralistic solutions to problems of integration and urban education; increased participation by various groups, including teachers and parents, in the decision-making process; and significant organizational support for programs to serve the individual and professional growth of teachers, students, and members of the community. The Antioch Schools, by contrast, serve a suburban community. Population of the district is currently 33,059 and is projected to increase to 44,000 by 1980. The majority of parents are blue collar workers in such industries as U.S. Steel Mills, Crown Zellerbach, Pacific Gas and Electric, Kaiser-Gypsum, Fibreboard Corporation, Glass Containers, Dow and DuPont. In more than 20 percent of the families both parents are skilled workers. A high priority is placed upon their children's education.

The district has created widely respected programs in science and in music and art. Students have won regional, state, and national awards for achievement in these areas.

The arts have been integrated with business education, home economics, and industrial occupations to form the core of studies for a state-supported distributive education project coordinated by the counseling office. Members of the Antioch business community serve as advisors of the project.

Mr. R., Coordinator of the Antioch Aesthetic Education Learning Center and supervisor of art education for the school district, has described the innovative aims of the districts' art curricula as follows:

> The community has and is facing a challenge to sustain and enhance traditional educational values through a viable Arts in Education philosophy which supports and augments an innovative curriculum design which includes, Early Childhood Education, Right to Read, Multi-cultural and Bilingual programs. A new program has been introduced to focus on "Children's Introduction to Art Heritage".....It is to provide the opportunities for children to experience an innovative approach to education encompassing a systemic, wholistic utilization of the perceptual, auditory and tactile senses to produce information relative to mankind's heritage.

> The Arts/History curricula design will foster a balanced growth of the mental and emotional capabilities of human behavior encountered in a range of integrative cultural development experiences. Children as well as teachers will investigate utilitarian and aesthetic modes and forms across cultures.

Differences between the Oakland and Antioch situations may be represented as generating de facto two resolutions to a fundamental issue in change. Regarding aesthetic education, the question was whether any attempt to bring about aesthetic education chiefly through the vehicle of packaged materials and in-service training without simultaneously altering the root practices of schooling and the prevailing conception of its aims, especially with respect to the arts as central to human development and achievement, will be fruitful. Mr. E. made the point in the following way:

> ...if in another school, the parents and the teachers and the principal became committed to the notion of the arts and the senses being central to learning and wanted to change their environment to support that notion; I think it would be possible to use the experiences gained in Arts Magnet, going through some of the same processes of bringing parents and staff and children together to reach a similar head-space or attitude and ways of working together in a school to reflect that attitude. I think this way would be possible, but I don't think you could shortcut the process and simply by dumping materials in there you would cause this to happen....it would probably be a more superficial dealing with aesthetic education than is the case at Arts Magnet School.
> (4/76)

## Major Programs and Activities: Oakland

Programs and activities of the Center are very much tied to a philosophy of the arts in relation to human development and schooling. It is really more accurate to describe this as a philosophy-in-the-making, a continuing formulation of ideas to shape as well as be shaped by developing forms of practice. The outlines of this philosophy are traced in the following statements by Mr. E.:

> The central concept (is) that children need to learn through their senses and can learn more successfully in a program that uses their senses rather than disregards them; really holds those sensory experiences important, vital, to learning and provides time and space and other tangible supports--curriculum materials, for example--and encouragement for the use and exercise of the senses in an orderly way. We intend this to occur in a deliberate way, a planned way, but to also be open to serendipity; open to things that occur without planning so that it's a creative, kind of "becoming" program. The program should not be static.

The aims of such a philosophy, Mr. E. emphasized, are in many ways the converse of those projected by the philosophy, in large part implicit, of most American schools:

> ...the difference (being) that in regular schools, the institution has kind of firmed up and become monolithic and formal and has decided that priorities are reading and math. Other things have lower priority; consequently, you teach in those schools reading,

> heavily, and math, and there may not be time for music, art, even physical education, let alone movement or drama. There just isn't time because they're teaching reading and math. We say that's nonsensical, because the way to learn reading and learn figuring is by experiences which make them sensible in the first place; and those experiences have to do with the arts. They have to do with moving your body and handling materials, manipulating and arranging them in ways that make sense and are colorful and auditory and interesting for themselves, and will eventually lead to oral language. There is much that comes before formal encoding and decoding. Those experiences which naturally lead to verbalizing are what we support and promote; they generate the need to record in a more permanent way by reading and writing and by ordering and figuring. Our basic disagreement...(with) traditional schools (is that they) make math and reading ends in themselves.

Mr. E. qualified his position to the extent of acknowledging that it should not be taken to be "a universal way to approach learning," although probably most children first learn primarily in concrete modes than through abstract modes. He concluded by asserting that

> ...verbal telling (is)...usually what much of our teaching consists of: telling the answers to life problems. Some, if few, people can learn that way and make the associations--make the concepts in their own minds. Some people have a harer time gaining hold of those generalizations when they are encountered in the abstract. They, which includes probably most people, would be better working more directly with experience, concrete experience, and making generalizations out of concrete experience rather than making them out of other generalizations. We feel, therefore, that reading is not a basic skill; it's really pretty far out on the continuum of learning toward the end of abstraction.
>
> (4/76)

Because the Arts Magnet School is a unique enterprise, it attracts many visitors from around the nation and from foreign countries, as well as those who are more specifically interested in gaining knowledge or skills concerning the modes of schooling that Arts Magnet is developing.

Arts Magnet School, while unique, is not a solitary phenomenon with the Oakland schools and community. There are two other arts-centered schools: a middle school which actually preceded Arts Magnet; and a high school housed in the START building. (START is the Oakland schools division for professional, personal, and community development whose programs affect not only the individual and career growth of teachers, administrators, and specialists, but students, parents, and members of the general public as well.) In addition, and most importantly, Arts Magnet shares the responsibility for the Oakland Aesthetic Education Learning Center with the Teacher Shelter. The Teacher Shelter was formerly named the Teachers Active Learning Center. It was begun in the San Francisco Bay Area in the late 1960's by teachers and former teachers, a number of whom were part of the staff of an off-campus teacher education project sponsored by San Francisco State College. The relationship between Arts Magnet and the Teacher Shelter is described by Mr. E.:

> ...it (the common interest) has something to do with the active approach to learning; when you examine active approaches to learning they generally involve the integration of separate parts of the curriculum.... Within the framework, the arts can be taken to be important contributors and supports to the sort of learning desired.
>
> (4/76)

The Teacher Shelter has a much broader scope than aesthetic education, as will be discussed below. However, committment to the idea of the arts as central to schooling could become much more prominent in the philosophy, operations, and resources of the Teacher Shelter, according to Ms. O., director.

Major features of the Teacher Shelter were described in an article in the March, 1976 issue of Educational Leadership[1] devoted to teachers' centers:

> The (Teacher Shelter) works through a 'mix' of several ingredients: the visual and kinesthetic impact of the physical learning environment: the teachers' engagement with concrete learning materials; the social interaction of participants and staff; the on-going curriculum development; and ad-hoc teacher-designed and study groups; the on-going analysis of the process and program; the continuous individualized support of teachers; and the mutual trust of administrators, teachers, and staff.
>
> (p. 429)

Teachers and others, including parents, who use the Teacher Shelter have access to a construction room and a room for scrap material supplies. There is also a professional library and a media/curriculum center adjacent the Center within the START building. An overall view of what users of the Center might gain is provided by a statement of aims and opportunities that is posted in the "Communication Hub" area of the Shelter. (The "Hub" is the area where records of use are kept, written suggestions tendered, participation in workshops scheduled, materials requested, and much discussion takes place.) The statement of aims and opportunities follows in part:

--Teachers try out apparatus: calculators, balances, sorting trays, Cuisenaire rods

--Teachers work through task cards (for children's learning): weight, measurement, time, capacity, volume, length, music and sounds, balance, estimation, minor cards.

--Teachers learn to organize centers or areas: listening, writing, aesthetic, math, reading, rest area.

--Teachers investigate the stages of learning applied to a curricular area.

--Teachers prepare and do activities engaging children in natural development of learning that relates to the sequence of concrete operational stages: reading, math, logic, skill games, science.

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[1] "Teacher's Active Learning Center (TALC): A Case Study," Educational Leadership, 33:6, March, 1976, pp. 428-433.

Most teachers, in Ms. O.'s experience, have practical needs; they are very likely to take away what Chittenden and his colleagues refer to as "discrete input."[2] "Discrete input" refers principally to the first three items in the preceding statement of aims; that is, knowledge and skills regarding specific tasks and activities, instructional materials or curriculum units, and the organization and logistics of classroom environment and procedures. A check of files for "What I did" cards showed the following interests, generally examples of "discrete input," to predominate: balance beam (for differentiating objects by weight); rug-making; tables, dividers, and other classroom furniture; holiday ornaments; bookbinding; materials for dramatic play; structure and forces lesson; shapes and letters; learning centers; math games; science discovery unit.

The START staff is able to provide only limited in-the-school assistance. So teachers are likely to define problems they can meet by what they can accomplish in the Center. Most problems so defined to not challenge the methods and approaches of traditional schooling. Innovative practices are largely directed toward conventionally accepted objectives. One example, where on-site assistance was possible, was an effort to change the teacher's classroom so that the reading and phonics areas were brought physically together as a grounds for more closely relating instruction in these areas. Also a more efficient and informative system of recordkeeping was suggested to the teacher.

With respect to stimulating interest and skills in aesthetic education, the Teacher Shelter, by its nature, would be likely to familiarize teachers with certain crafts and task activities, such as listening centers where children concentrate on all forms of sound, including music. Pieces of modular furniture supplied to all AELC's are used in the lounge/meeting area. They can be examples for classroom or school uses.

Curriculum materials, books, and thematic displays in aesthetic education and arts in education are available. CEMREL materials are most numerous and visible, but others including Harcourt, Brace and SWRL products are available. From accounts of Teacher Shelter staff, materials for individual lessons or activities are much more likely than complete units to be taken by teachers. Units from other areas of study have been adopted entirely or partially as content for arts activities. The result is that broader concepts of teaching and learning in aesthetic education—those referring to properties of perception or creative processes--are less likely than items of "discrete input" to be acquired by teachers.

A check of Teacher Shelter records showed that in the first six months of the 1975-76 school year 800 different persons recorded at least one use of the Center, with some recording as many as 20 uses. This number does not include visitors and guests. Of the total number of usages, perhaps 5-10% were devoted to aesthetic or arts-related education. The characteristic difference between the Teacher Shelter and Arts Magnet components of the Oakland AELC is that the former represents one major tradition of teacher centers, that which is devoted to serving the needs of individual teachers, while the latter is very much a collective, mission-oriented endeavor that depends upon joining the talents and energy of its staff toward the shared goal.

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[2] Chittenden, et. al. First Year Evaluative Study of the Workshop Center for Open Education. New York: City College, 1973.

Throughout the national network of Centers, even in those schools where members of the staff have come together to define and implement a general plan for aesthetic education, evidence from on-site visits indicate that teachers' involvement has been shaped by the central dynamics of participatory teacher centers: the interests, capabilities, and vision of the individual teacher. The aim of these teacher centers, as represented by Kathleen Devaney,[3] is to help teachers enliven, individualize, personalize, enrich, elaborate, reorganize, or reconceptualize the curriculum within their own classrooms.

## A Sketch of the Arts Magnet School

The Arts Magnet School functions as a center in that it is used as a demonstration site and a setting to conduct various forms of pre- and in-service training. But Arts Magnet is primarily a school; and it fills a special role within the Oakland system, having been designed as an educational alternative.

Arts Magnet is located in a small frame building which is divided primarily into three areas, not completely enclosed, and smaller completed enclosed rooms including an administrative office. Children from ages 5-8 (roughly grade K-3) attend Arts Magnet. There are three certified teachers; seven assistants, aides, and apprentice teachers working full-time in the school as well.

There is much in the school to catch the eye of even the casual observer; some things that one would expect to see in schools as well as some things that appear novel or unusual. The three main spaces are each assigned to a curriculum area: language arts, mathematics, and the arts. Within the space used primarily for language arts, one sees student art and craftwork on the walls and bookshelves; basal readers and other children's books; student journals; word lists under such headings as "Coyote Hills" and "Oakland 100 Years Ago"; and two exhibits, one entitled "Experimental Arts" which is a display of various free-form shapes, colors, and textures made by several types of paints, and an exhibit of colored salt crystals in various structural formations. In the mathematics area, there are flash cards; blocks; calendars, graphs and charts; apparatus for measurement and records of measurements taken; and examples of different kinds of numeric and geometric forms. The latter include arrays, matrices, closed number systems, continuous curve forms, and forms which have been produced through deliberate transformations of simple geometric elements. They are used especially to exemplify the aesthetic qualities of mathematics.

The observer would likely notice that a daily record for each child is kept on a small sheet of paper. A daily entry is to be made for each child in these areas: arts, reading, writing, math, and motor development. Special interest and study time is scheduled each day. At these times, children may be involved in any of a wide range of activities: sensory explorations, sewing, crocheting, stitchery, music and movement, science, macrame, drums, puppets, reading a play, gardening, and poultry.

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[3] Devaney and Thorn, Exploring Teachers' Centers, Part I. San Francisco: Far West Laboratory for Educational Research and Development, 1975.

The things one observes in the school and observes people doing in the school are both the results of and a continuing influence on the staff's conception of what the school should be. Sitting in on teachers meetings, an observer will likely be impressed with how reflective and earnestly self-examining the staff is. Philosophy and practice are being continually evaluated, extended, and reformed in relation to one another. By the middle of this past spring term, the staff had begun to set down their philosophy in an explicit statement. They refer to it as a "process statement" representing "a way of becoming." This conception posits four phases in learning broadly conceived: experience, perception, understanding, and creative work. Equally important is the root assumption that experiences of any sort can be the source of skills and understanding that serve the individual in a broad range of circumstances, needs, and endeavors. The four phases of learning described above have been further differentiated into components categories and their constituents. Among components represented are "segments and divisions," "perceptions," "context," "definitions (and statements)," "comprehension," and "expression." The first, "segments and divisions," is attributed to subject matters like math, language, music, and visual arts, and, as well, to concepts of formal relations like part and whole or point of view, and to temporal or dynamic relations like animations and sequences. Another important constituent are major human concerns like habitats or body coverings. All the constituents indicate boundaries by which the curriculum can be divided and organized. Explicating the philosophical statement is the continuing effort that is intended both to alter practice and to be informed by the immediate experience of its effects.

A more concrete description may be given by focusing beyond the salient features of the school, its program, and its rationale to the actual processes of teaching and learning. Mr. E. describes several examples to illustrate the sorts of teaching and learning emphasized in Arts Magnet:

> Everyday the children keep journals in which they record events that are important to them: from school or home, their own stories or concerns. They may record them in a number of ways. The youngest children, who haven't yet acquired the skills of reading and writing, may dictate their thoughts to an adult or older child who will write the sentences in yellow marker. The child sees and begins to become familiar with the letter and word symbols. He will over write in pencil the yellow marker writing and, at a later point, attempt to read back what he has been practicing. A somewhat older child may dictate his story and have it written in yellow marker, but, instead of overwriting, he will write the words below, so that his writing is physically separated from the dictated sentences. He begins to be more accustomed to the use of verbal symbols as tools available to anyone. A still older child, or at least more further along in this area of development, will attempt, without dictating, to write in a phonetic way the best he can; using the written symbols for the sounds of the words that express his ideas and feelings. He is still engaged in the process of saying something to himself about his experience. At this point, the children become very active in keeping dictionaries of their own words and practice spelling if they have difficulty. But they are becoming truly able to write directly and in a phonetic way; and read back what they have written; and deal with language in a functional way.
>
> (4/76)

At the time of the site visit to Arts Magnet, the children had been on a field trip to a local wildlife and Indian historical area. There were several posters on the wall which listed words describing what the children had found to be the most memorable features of the place they had visited. One included the following terms:

nature walk
ranger naturalist
lizard
cat-tails -- tasted like cucumbers
birds -- mud hens bluebirds
ducks wrens
water avocets
hawks
footprints
fish -- guppies
mountains--hills trees
marsh grass lake
Indian mounds poppies
trees

These terms might contribute subject matter and vocabulary for the children's writings and other activities.

Although the school is intended to be "arts-centered," the program is not primarily designed to develop in its children the special talents and interests associated with the arts disciplines. Rather, the central concern is to make active and creative use of the senses the basis for all learning. This concern extends to social learning as well as perceptual, cognitive, and expressive learning. As Mr. E. suggests in the following comments, the aesthetic, the mathematical, and the verbal domains, while acknowledged as distinctives (especially when maturely expressed in the formal disciplines and professional practice), are seen more as related than distinct because of their common origin in sensory experience:

> All the journals have blank pages facing the lined pages. It's expected and encouraged that kids draw their expressions as well as write it, and help one another with this, too. Drawing usually presents fewer technical (motor or dexterity) problems. Other modes of expression are possible, however: music and movement, drama, oral story-telling. Whatever modes are chosen, they should serve as alternative, not different, records, and reinforce each other....Then, also, there are planned experiences with texture, with shape, color, sound, taste, with animals, with growing things. All of these experiences, regardless of their focus, can be expressed in other ways as well. They can all, for instance, be measured and recorded by numbers and geometric forms so that math enters into it in a functional way; and not so abstract and removed from life.... Neither do we attempt to develop young artists....We try to keep the notion present that everyone has the potential to communicate and use those skills of drawing, singing, moving, even though it is true enough that some kids are more facile than others. We don't emphasize skill and achievement in the arts here, though it may be inevitable in high school.
>
> (4/76)

These ideas about the place of aesthetic responses within the general realm of school learning are proved out at least in one area of interest for one student at Arts Magnet. This seven-year-old told the observer about the journal he had written on sharks. He had done research on sharks, especially the varieties of types. And he had become very intrigued with drawing sharks. The language by which he described this interest demonstrates how aesthetic concerns can arise out of the opportunity for active, concrete learning:

> Ever since I saw them (the sharks) at the aquarium and in books I thought I could draw them--but it takes a lot of work and practice. I can draw them from memory now; starting with what I can remember best, the head. (He begins at this point to draw a shark on the back cover of his journal.) As you move along the body to the tail you have to change your rhythm for the different parts. Each part has its own shape and feel. Then when you have the outline, you can put in the finer details like the fins and teeth.

Conversations with teachers at the Magnet School confirmed and extended observations in other schools concerning use of the CEMREL units. The teachers agreed that usage changed in the second year: where materials were more strictly used as written in the first year, they were utilized more as tools and resources to support activities which were designed to foster the same or related concepts and percepts as intended by the materials. In line with this approach, units such as Texture, Creating Word Pictures, and Examining Point of View were preferred because central outcomes were general frames of reference or formal perspectives on the intrinsic qualities of objects or events, or perceptual categories broad enough to apprehend several sensory or aesthetic media. Conversely, several units, with the exception of individual lessons or activities, were found wanting because they too narrowly exemplified either the implicit sense or the referents of the outcomes intended.

## Major Activities of the Antioch Center

As noted above, the approach to teacher training and curriculum-building in Antioch has been much more of the character of the voluntary teacher center than of the character of collective action to bring about extended institutional change. In Antioch, there have been a number of structural alterations within Marriott School, which serves as the AELC. ("Structural" is used here, as by Charters and Jones (1975)[4] to refer to formal arrangements and physical conditions that form the context within which staff members carry out an educational program.) Some of these are official support for aesthetic education by the principal and PTA, special undertakings to enhance the physical environment of the school, establishment of a steering committee, regular school in-service meetings, scheduling of special performances and arts events, and creation of a central area for storage and recording use of aesthetic education materials. But by and large, structural alterations, including those alterations which impinge more directly as program components--such as policy memoranda and the efforts of the program's steering committee--appear to have had their principal effects in moving individual teachers toward new means and objectives in their classroom teaching.

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[4] Charters, W.W. Jr. and Jones, John E. "On Neglect of the Independent Variable in Program Evaluation." in J. Baldridge and T. Deal (eds.) Managing Change in Educational Organizations. McCutchan: Berkeley, Ca., 1975.

The following list of major activities of the Antioch center is one reflection of the approach to teacher training and curriculum-making outlined above. These activities include:

--demonstration and in-service workshops for teachers, parents, and visitors from within the district and Contra Costa County

--materials familiarization workshops

--cooperative activities involving community artists, teachers, and students

This approach is especially well illustrated in the origins of Antioch's involvement with the Aesthetic Education Group and the grass-roots fashion by which awareness of aesthetic education has spread within the district. In the following interview excerpts Mr. R., Antioch Center Coordinator, began to describe the history and present state of aesthetic education within the district:

> At the original meeting, before it was decided that the (Center) would go to the Marriott, we had the principals and one teacher--actually my art representatives (who are not specialists but classroom teachers interested in the arts)--from each school. This core group of people tended to be interested in this thing in the first place; and some have kept at least vaguely in contact with knowing what's happening. They haven't really been involved, but they are interested.

Mr. R. identified an additional group that might also be interested in aesthetic education for its own value:

> Throughout the district. . .particularly in schools with younger faculties and open classrooms and similar innovation, a good percentage of teachers and principals already oriented in this direction. I would say there was at least a teacher or more in nearly every school that would be interested in aesthetic education as an entity of itself without any explanations or justifications.

There is as well a third group that could be attracted to aesthetic education. This is a group of principals and teachers who are particularly interested in innovations, teacing methodologies emphasizing active participation through physical-sensory experiences. Mr. R. pointed to a fall 1975 workshop with a local Viking Press representative as evidence of the presence of this second group:

> A Viking Press representative, who's actually an English specialist--Ms. D.--came to the district and did a workshop using the materials within a language arts frame of reference. He did a very good job. Again, we had a teacher and principal from each district school, though the orientation was primarily language arts. As a district, we are very much supportive of basic skills education. Ms., however, also has a strong music background, and, in a really very subtle way, brought in the arts and showed how they were the prime reason, though not the only reason for the program. He suggested various ways to stimulate song--writing and poetry that could be related to other arts as well. The response of the group was very favorable.

A related activity was Antioch's booth at the Calfiornia State School Board's Convention during the 1975-1976 school year. This presentation, also illustrates well the Antioch Center's approach:

> We had B.R. from CEMREL; the Viking Press representative Mr. D; three Marriott teachers, and Mr. T., the principal. We took all the published packages; and had them available. We showed the "Rainbow" film (How Does A Rainbow Feel?', by CEMREL, Inc.) and also showed the Viking informational film strip on the materials, which is about two thirds made up of Antioch teachers and children in the summer school program. We would encourage people to look through the materials, answer questions, and keep up a small visual display.

Information about the materials has spread through the district to those who were "vaguely aware" of the program and to those unaware altogether largely by personal contact. Mr. R. cited several examples of this grass-roots system:

> I suggested to one of my arts representative teachers, who is working on a master's in art history, that she look at Arts/Parts. . .as far as an example of one direction and philosophy in presenting concepts and content across all art forms. While she had it in her school, a reading resource teacher saw it, and liked its quality. The first teacher then told the second teacher about the children's materials--the reading teacher was especially interested in Constructing Dramatic Plot and Creating Characterization--and she went over to Marriott and borrowed the materials and tried them out. She has ordered her own set for next year. . . . The music teacher at Marriott teachers half-time at another school, and has brought Rhythm/Meter and Tone Color with her to the second school to teach music. . .Still another teacher at a different school has used Creating Characterization with a children's theatre group sponsored by the department of recreation and in our summer school program. This year he has used them in his own school during an afternoon free-choice period with the children there and two other teachers have picked them up, too.
>
> (4/76)

A Sketch of Marriott School, Site of the Antioch AELC:

During the past school year, the aesthetic education program at Marriott centering on the CEMREL materials, has stabilized around a core group of four or five active teachers in the first four grades with approximately ten others across all grades including specialists, who use the materials to a lesser extent. Actually, the latter group appears not to differ markedly from the core group when compared on the basis of frequency of arts-related activities they provide for their children that are not centered on to CEMREL materials. Mr. R. summarized the pattern of staff involvement at Marriott in the following way:

> Originally, Mr. T. (the principal) decided that we should have a core teacher at each grade level, K-6, who would work a lot with the packages herself and help out with the planning and advising by attending the CEMREL functions and sitting on a steering committee. Some who were first identified as core teachers or coordinators haven't been as active as the others, or in terms of using the packages, as active as some of the non-core teachers. Three of the teachers, a first grade, a third grade, and a fourth grade teacher, have been actively inovlved. They have attended the CEMREL orientation and planning meetings and the workshops, and the after-school sessions we have had. Two of the three teach the materials in summer school classes--photography, and movement and dance. . .

Mr. R. summarized the general pattern of teacher participation:

> In kindergarten we have gotten two teachers using materials; about the same usage with two teachers in first grade; one of these somewhat more. She is one of the three core teachers I mentioned before. In second we've had one using some materials. Another second grade teacher hasn't done too much specifically with the packages, but she has this approach in her classroom naturally with a lot of painting, weaving, music, and drama. In the third and fourth grade we have two of our three teachers. And in the fifth grade we have a teacher who was one of our original group of core teachers. She's starting this year to get interested in the materials, she has moved some of the modular furniture into her room. She talked to one earlier in the year about the possibility all day Friday each week or so for arts exploration.
>
> So, while she hasn't been as active as some of the others, if she gets interested, she'll really do a beautiful job; possibly better than some who have used materials extensively, she does a beautiful job with painting and drama and other arts much the same way as the second grade teacher I commented on. Then in the sixth grade, we have a man who was a core teacher and he's had some training in the materials. He and some of his students made a video tape last Christmas of the play that the sixth grade produced and staged for the parents. The students wrote it from their experience with Constructing Dramatic Plot. The videotape was really exciting for the children, and allowed them to really critique their work. . .So I'd say you have some one at each grade level; at several grades more than one, who have been fairly active in one way or another. It's varied with a particular package or particular experience but they've had successes of various kinds.

Another view of the school's program in aesthetic education was given by the principal, Mr. T. His comments reflected largely those elements that may represent as structured or institutional in nature. He pointed out changes in the physical environment and design of the school, and increased concern of teachers, children, and parents for the physical setting. He also noted the establishment of a central storage room just off the library which helps make check-out, return, and record-keeping of materials efficient; while the library served as a convenient meeting place for the steering committee on aesthetic education.

Mr. T. emphasized the strengthening of the school's curriculum in music through use of aesthetic education materials related to that area, especially in the lower grade levels. He enumerated the special events and artists that were part of the school's calendar: an art exhibit sponsored by the local art association; a visit by a magician and children's author; productions by a local children's theatre; the Christmas play; and the spring talent show.

An article in a local newspaper on the aesthetic education program at Marriott summarized other of Mr. T's observations:

> With the idea that a more aesthetically pleasing surrounding brings out the artistic side of students, the staff at (Marriott) got together a few dollars, some buckets of bright paint and flowered material and began a campaign to beautify the campus.

> A bright yellow compass, painted on patio concrete, greets students as they enter the school and also teaches then a little about direction.
>
> Doors up and down hallways are in a rainbow of colros and brightly striped and flowered curtains cheer up windows. The new decor extends to the library, school office and teachers' lounge as well as classes.
>
> In addition to being aesthetically satisfying, (Mr. T.) says the students seem to have more respect for their new surroundings. . .And he says that the program's effects are catching.
>
> 'See that painting,' he said, pointing to a desert scene hanging over his desk. 'That's my first work of art. I started it because the program even got me interested in painting.' (Antioch Daily Ledger, Sun., March 14, 1976)

Because of Mr. T.'s position as principal he is able to set policy guidelines that can influence curriculum and instruction throughout the school. These guidelines may not be finely detailed or strictly enforced; but they are clear and present. One recommendation appeared in a faculty bulletin during the fall of 1975.

> It is expected that all of you will introduce these materials to the students in your class. It is important that we expose these children to the total program so that the children will develop the inherent concepts. To do this means that we should find about two hours a week to accomplish this--more time could be spent if you feel that is appropriate.

It has been Mr. T.'s immediate goal to establish the fundamental classes of skills, awarenesses, and understandings in the kindergarten through third grades so that over a period of years they will come to "flower" in the older children's writing of poetry and plays; in the writing and stage production of plays; and in the creating and exhibiting of visual arts.

To this end, most effort in the aesthetic education program has been directed toward the lower grades. On-site observation confirms the concentration of activity to be in the lower grades. In the kindergarten classes, a variety of sensory-motor and physical development activities are employed along with activities for perceptual skills acquisition, several based on aesthetic education materials. There is also evidence from on-site observation that teachers who have used materials extensively over the period the units have been in the school, or who have used materials occasionally but in conjunction with arts-related activities, organize their instruction so that outcomes fostered in more than one unit are brought together as aspects of the same lesson or project. As an example, the visual arts elements of shape, color, and texture are all emphasized in art work in different media: collage, sponge painting, crayon drawing, tile mosaic. Literary skills are brought together with theatre skills: written stories being dramatized by the children or on a puppet stage. Concepts in the visual arts are applied to dramatic activities in construction of scenery, props, and costumes. Even mathematics can be exploited for its graphic art possibilities. Numbers and symbols are used in visual compositions; even answer sheets can be filled out to produce designs.

Mr. T. made three claims for his school's program. Language arts achievement, especially vocabulary acquisition, was enhanced. Aesthetics and the arts were becoming valued by teachers, children, and parents for their intrinsic merit.

Individuality of expression and creativity were increasing for most students. Moreover, it was Mr. R's view that teachers who were using materials on a continuing basis generally had come to understand outcomes intended by the units as general forms of learning, and were more likely than in the past to create activities to extend the packaged materials, yet achieve the same outcomes.

Since the inception of the program at Marriott, one issue has become more salient than others. It concerns the appropriateness of materials for the upper grades.

In the upper intermediate grades (5-6) teachers appear reluctant to use units other than Constructing Dramatic Plot and Creating Word Pictures. This preference appears to be influenced by such factors as the verbal content of these packages; the intended grade level for the materials, which is lower intermediate, but higher than that of most of the other packages; and children's response to the materials which may well be the result of the previously named factors. This situation is significant for it suggests that certain categories of aesthetic awareness may, by the very nature of schooling, tend to be overlooked beyond the early grades.

It is also true that in Marriott there are several teachers at these grade levels who are experienced in children's theatre and have been able to introduce the curriculum material in connection with classroom dramatics and play production. These teachers are familiar with the skills taht are necessary to move from writing drama to performing it. Skills in creating drama could be gained from the Creating Characterization unit, but the inexperienced teacher may well have difficulty imparting the skills necessary to perform or stage the written form.

## A Sketch of Danton School: A Cooperating School of the Oakland AELC

In 1975-76 Danton School replaced one of the original three Cooperating Schools of the Oakland Center. Accompanying this change was the transfer of the original school's principal to Danton. The principal, Mr. K., described the situation at the first school as "saturated":

> (The first school) is a federally funded school, super involved in state and federal funding, super tied down to charts and graphs and everything else, with a fantastic emphasis on math and reading and basic skills. Aesthetic education could be incorporated, but you have to have a real committment from the teacher to take it up. If a room could have been made available for aesthetic education we might have made it work; it would have taken a heavy in-service committment, too, from the teachers and they are already contracted for so many things. . .The teachers might see the materials and respond positively to them and take them to their room. But with a such a saturation of everything else in the room they kind of put it in the corner, and it blended in with the rest--all the other kits that they had--and they never got around to it. That's basically it.

Danton presents a striking contrast:

> Our children are really academically advanced. The third grade last year averaged fifth grade ability in reading and math; the sixth grade averaged eighth grade ability, but the teachers also have a real understanding for the arts, too. We have a very good choral group; a big participation on music overall. We have the arts and all of the teachers find time for art, too.

The materials were transferred to Danton from the original school early in the year. Teachers were introduced to the units and the idea of aesthetic in a faculty meeting with the Oakland coordinator and a representative of the Aesthetic Education Program in the fall of 1975. Teachers' response to the materials through the year was characterized by Mr. K. in the following:

> The teachers responded well to the fall meeting, and the several that have tried to use the materials found them to be on the whole good. There is no doubt that the materials are of first-rate quality; the thinking behind them is first rate and they are put together in a first-rate way. But it's a problem of exposure; and like anything else. (4/76)

Approximately eight of the twelve faculty members at Danton were interveiwed informally. Four indicated they had tried out materials. They articulated concerns typical of first-time usage determining grade-level appropriateness of units, lessons, and activities; becoming familiar with managing instruction; insuring proper quantities of materials; and finding a time in the schedule and existing areas of study.

Two of the teacher were in the upper intermediate grades. They had tried Rhythm/Meter and Shapes. Both used then in conjunction with time given to arts activities, the first using Meter with about half his class when the other half were in instrumental music class. He found the music selections good, but the activites more generally suitable to primary grades. He had wanted to use Creating Characterization, but was hesitant to teach it to the whole class. The second teacher too, had found certain of the Shape activities to bee too elementary for her fourth grade children, but was favorable overall. She said she would use the unit again, especially, if more sets of materials (including consumables) were available.

The other two interviewed were primary teachers. They had planned to use Shapes and Creating Word Pictures, but had not gotten very far. In one teacher's case, her partner in the teaching team had become ill for an extended time. Their plans for the materials were not attempted because the substitute was entirely unfamiliar with their classroom and had to learn their program from ground zero. The second teacher had alternated between Word Pictures and another program for her creative writing activities, in the long term giving emphasis to the latter.

Mr. K.'s plans for establishing a foundation from which the program can continue to expand and develop center on use and evaluation of the materials in the 1976 summer school program. These plans are discussed in the following:

> The summer should be a good place to get teachers familiar with packages and to have them create guidelines for the others. We will three of our staff members who will be using CEMREL units; they will be at the kindergarten, third, and fifth grade levels. The other five teachers on the staff of eight will be people from other schools, and will be encourage them strongly to use the materials. Those five should give exposure of the packages to other schools. . .We will have 250 children for six weeks in the program and we will have them use as many packages as they can in that time frame. . . It's going to be good exposure for me, too, because I haven't gone through every kit and I don't know everything that's going on. This way it will be a hands-on experience. . .I'm going to make it clear we want the packages tried in a numbers of ways to see how they are applicable. I'll have a form for evaluation for each unit a teacher uses. It will be an initial kind of run down on the packages: what grade level they were used for: what the teacher found useful; what she was trying to do; what resulted from the units--in terms of whether objectives that were planned for were achieved and anything else. (4/76)

## Prospects for the Future: Antioch

The present year in Antioch has been planned to serve both the teachers in Marriott who will be advancing their skills and knowledge, and other teachers who appear ready to participate in a gross-roots diffusion of the aesthetic education material. The overriding concern with this latter group, as Mr. R. expressed it, was to support the acquisition of materials by any interested school:

> The principals felt, okay we hear the programs, see the materials, and they're great. We want them. But we don't want to commit staff unless we can put them in their hands. This is the problem in the concrete sense: how to in-service these people that are ready for a way to use the materials. We could do it by district workshops, preferably in some kind of orderly fashion as a class, exposing them to basic concepts which also support their use of materials.

The idea of an orderly and extended form of in-service training is applicable to the teachers at Marriott as well. Mr. R. summarized the two levels of need in teacher training:

> . . .we have to learn and involve other schools inthe county and other schools in the district;. . .and to provide training beyond this which deals with basic objectives and concepts in the different art areas. . . This is more than a series of after-school, "shotgun" type workshops. . . In fact, we need to put together a general plan for teacher training--college credit and inservice credit--which could serve those who would be going through the basic units in aesthetic education, as well as those going through a course build around content like that of Arts/Parts (a CEMREL teacher education unit) where they are involved with fundamentals of each of the arts disciplines. (4/76)

In the fall, Antioch established both courses for in-service training. The district also purchased materials for teachers and schools instituting aesthetic education for the first time. The district's goals for aesthetic education have been briefly defined by Mr. R. in the following words:

> The Aesthetic Education Program concept advocating the arts as central to human development and change has been supported by Antioch Unified School District's Board of Education and administration. Practices, to assure that all children will ultimately receive the benefits of the Aesthetic Education Program, are necessary. Implementation of the California Arts Frameworks should complement the use of Learning Packages. Involvement of district arts specialists and community artists in In-service Training Programs has been initiated. (11/76)

## Prospects for the Future: Oakland

The current year is the final year of Title III funding for the Arts Magnet School. It is in this year in which the design of the school; its philosophy and operation as far as curriculum, instructional methodologies, parent involvement; and utilization of community resources have to be determined and articulated in a form mature enough to serve as a model for disseminating the concept of an arts-centered school. The staff, parents, and children have been working since before the official opening of school to reach that end. They have stated a well-elaborated curriculum and overarching philosophy in the fashion of a branching network of aims and practice (see draft of this curriculum in Appendix E). This statement has developed out of the earlier process statement which defined dimensions of learning and their interrelation in the various areas of schooling. A step to the final phase of evolution the Arts Magnet School has been listed a publication of the California State Department of Education entitled "Promising Programs in Arts Education" (1976). A brief description of the Oakland program, including the Arts Magnet School appears under the heading "Comprehensive Arts Programs." An excerpt from this description follows:

> The intent of the Oakland model is to provide ongoing visible proof of the effectiveness of arts-centered programs with children of all ages and from all parts of the community. The arts are interfaced with other curriculum areas, and the separation of subjects is minimized. All teachers are responsible for both the arts and other academic subjects. Community artists work with students in the alternative schools and conduct inservice workshops for teachers. Parents participate in the planning and implementing of each school through the Oakland Master Plan Citizens' Committee. The school board, with administrative support, approves each program for a five-year period. A Title III project has been approved and funded. The primary school serves as a demonstration model for the CEMREL Aesthetic Education Program. (p. 7)

# CHAPTER VII

# AESTHETIC EDUCATION LEARNING CENTER: OKLAHOMA CITY

## History and Unique Emphases

The distinctive character of the Oklahoma City AELC stems from its rather unique institutional basis: a consortium relationship linking Oklahoma City University and the Arts Council of Oklahoma City. This relationship has been formally instituted as the Creative Education Laboratory. The Creative Education Laboratory predates and extends beyond the Center, but represents the philosophy which also guides the Center.

This philosophy encourages the Center's concept of teacher education, the general mission of the AEG network, to be very broad. One of the Center's coordinators, Ms. S., expresses this concept in part in the following words:

> I think our [aims] are unique in that as we are in the University, we can be all things to more -- or more things to more different groups than if we were located in a specific school system; but what we are trying to do is be a focal point for resources, material and physical human and inspirational, for all persons to feel that they can come here to have specific needs in aesthetic education met.... We design programs for in-service and pre-service training of teachers and this is one of the very most important things that we can do. We can provide a place that children can come to do the sorts of things that the Aesthetic Education Center is equipped to do. We can also bring in people that you might not conventionally consider to be teachers, but who really are: day care workers, Head Start teachers, pre-school people, campfire leaders, parks and recreation personnel, Sunday school teachers. The Center has serviced at least one if not a lot more, of each of these groups....Our primary concern is to our Cooperating Schools, and then for as many teacher training services as we can manage. These other things I have described are not as important, but they are nevertheless integral parts of what we're doing. (5/76)

The work of the Center is deliberately not focused on a single school system. Moreover, Center activities and resources involve not only school practitioners (teachers, administrators, and specialists) and school children, but also university educators, government officials, and students at the undergraduate and graduate levels. And the Center's influence extends beyond institutions whose principal function is education. The Center, especially through the Arts Council, has close working ties with the educational programs of museums, libraries, performing arts organizations, and the like. And the Center is concerned with the sort of "informal" education that is carried on through civic or voluntary associations, or public events that are within the community at large and involve many of the schools' professional personnel, children, parents, and patrons. The extended reach of the Center is reflected in the following comments of a second coordinator, Ms. Y.:

> ...the Council wants the Center, I think, to serve the needs of two clientele, the academic community and the general public, as well as the public schools. By the "general public" I mean those people, like parents or private citizens, who do not work in schools, or children when they are doing organized things that are not school-sponsored. These are, for example, all the Brownie mothers and the Campfire girls who are having crafts exhibits.... I also think it's a valid thing for the Center to be involved in the local-town-in-Oklahoma watermelon festival so that if people want to have a crepe paper float, they can make it a little more aesthetically pleasing. (5/76)

Oklahoma City University and the Arts Council have worked for some years, individually and jointly, to promote programs for the schools that would introduce children to varied and comprehensive experiences in the arts and the aesthetic dimensions of learning and development. A catalyst toward closer cooperation came with the need to integrate the Oklahoma City Public Schools and a design for integration that brought together 4th, 5th, and 6th grade children in racially balanced groups for a variety of arts-centered programs and activities. This design, called Opening Doors to Education, proved unsuitable as a plan for integration, but has been maintained in a reduced scale as an arts program for the Oklahoma City Schools fifth-year (grade) centers. These centers are part of the overall reorganization that has accompanied integration. Opening Doors and several other projects came under the auspices of the Creative Education Laboratory and solidified the relationship between OCU and the Arts Council. During this period and continuing into the present the Junior League has provided significant resources, both human and financial, particularly through the Arts Council, the schools, and arts and cultural institutions in the community.

To finish this initial sketch of the Oklahoma City AELC, we can look at two facets of the Center that bear upon the general issues of inter-institutional cooperation. In the first report on the AEG the problem of structural barriers growing out of differences in personal and institutional needs and vested interests was outlined. In the case of Oklahoma City the issue has been resolved in two fashions, each exemplified by one facet of the Center's operation.

A first instance is the role of the Center's Advisory Board, made up of representatives of the university, the Arts Council, the state arts and humanities council, the districts which have Cooperating Schools, the state department of education, and the Junior League. The Board is convened to consider questions in which the institutions represented have or potentially have specific interests. The significant steps are those taken to determine where the member institutions have coinciding or complementary interests than can be realized in a Center project. The Advisory Board uses its forum, in other words, to shape decisions for the Center that reflect joint interests and, thus, engender common support by participants. Ms. Y. described one decision made by the Board that illustrates the preceding discussion:

> [The Board] does not meet regularly as often as every month. We meet when there are things to talk about in which there is a general interest. The last time we met over the possibility suggested by the CEL [Creative Education Laboratory] group for a teaching-learning exchange or an expanded teacher center to be established as part of the AELC...We asked the Board specifically, 'In view of the conference on teacher centers in Washington this month, do you want us to go and explore further the possibility of the Center doing this?' We proposed that it could be a good thing for the community in general. The Advisory Board decided, yes, to go further with investigating the idea. They could have said, no, but they agreed that it would be a very good thing for our community and they could all share a part in sponsoring it. (5/76)

A second facet of the Center which exemplifies the issue of inter-institutional relationships is the nature of the Center's association with its Cooperating Schools. This association represents a clear trade-off between scope and intensity in the focus of change. But it is a trade-off which has been carefully weighed so that the alternative selected yields its maximum potential. By virtue of the Center's not being sponsored by a school district, the opportunity to work with schools in several districts was present. As indicated in the report on the AEG's first year (see pp. 60-63), this strategy diminishes the chance for a broad-scaled implementation within the more homogenous context of a single school district. The Center's resources and energy for advocacy must be spread among the several administrative structures represented by the number of different districts. While it is true that each new teacher and school faculty, whether they are in the same district or not, is likely to require a basic amount of attention, savings in resources and energy can be made when only one district administrative structure must be negotiated. The benefits to be achieved from the additional demands of dealing with more than one administrative structure is in the special considerations, which are departures from standard policy, that may be given Cooperating Schools.

In Oklahoma City, special resources have been provided the Cooperating Schools, two instances of which are discussed below:

> [Mr. R.] who is in charge of the Opening Doors program has made available the participants in the program to Bucher [a Cooperating School] because it is what it is-- an arts-oriented school; but it's the only school in the city system other than the fifth year centers that can take advantage of these things. [Bucher] has been able to have a number of them more even than the regular fifth year centers could have. [Mr. R.] has worked Bucher into a number of these opportunities as reinforcement for the [aesthetic education] program, so he's a key person and very important to us... [as another resource] under the CETA bill, a number of unemployed artists...were attached to various institutions, some to the school system...Well, the ones that were attached to the school system were made available by [Mr. R.] to Bucher and to the other two Cooperating Schools, which are not even in the school system, and this is quite a benefit. (5/76)

## Major Activities and Programs

The preceding discussion should indicate the diversity of activities and audiences involving the physical resources and personnel of the Center. To help flesh out this initial portrayal, the following excerpt from records of Center activities is presented. These are from a two-week period in the early spring:

2/16/76: Class meeting of OCU undergraduate courses in Creative Drama in Center

2/16: Children's Drama Workshop (for children's choir of local school, not a Cooperating School) at AELC

2/17: Arts workshop for day-care center leaders and teachers

2/17: Meeting with new curriculum director for Oklahoma City public schools

2/17: Class meeting of undergraduate course in aesthetic education

2/18: Meeting with parochial school principals to acquaint them with the work of the AELC

2/19: Address to Lions Club about AELC

2/23: Workshop for teachers involved in Arts Council pre-school program

2/24: Planning and materials familiarization session with state department arts specialists and others

2/26: Introduction to Center and demonstration of aesthetic education materials with children for Regional Reading Council Conference

2/27: Meeting with teachers at Wabash School (a Cooperating School)

3/2: Discussion of Arts/Parts (a CEMREL teacher-education unit) with Oklahoma City Schools arts specialist

3/3: Meeting with students in Multi-Ethnic Studies course at University of Oklahoma to discuss CEMREL materials

It is evident from this summary that many of the opportunities of the Center for dissemination of concept and methods of aesthetic education grow out of the established role of the University with respect to the community of professional educators to the community at large. The prior history of work, especially in the area of creative drama and children's theatre, is a special aspect of the University's role that significantly shapes directions the Center is likely to take. Individual contacts and opportunities arise fortuitiously, and, as demonstrated in the preceding list of activities, generate a rather hectic schedule. Not all opportunities, of course, pay off in extended involvement; perhaps not even the majority. But stimulating awareness of aesthetic education among the constituencies of schools and other institutions of education can be critical to growth of a climate favorable to the aims of aesthetic education, and may help promote advocacy among such groups as parents, patrons of the arts, pre- and in-service teacher educators, and those who are responsible for that part of children's learning and development that occurs outside schools.

As noted, the University's programs in theatre for children through adolescent years and in the creative application of theatre to teaching have been the basis for many activities of the Center. One of these theatre activities is the creative dramatics component of the Opening Doors to Education program for the fifth year centers of the Oklahoma City Public Schools (see reference above). The aims of creative dramatics as an educational resource are outlined in a descriptive booklet provided for teachers, specialists, and administrators.

> The OCU Creative Dramatics team brings to your school an hour of experiences in creative expression for your students which are designed to support the language arts curricula...
> The Opening Doors experiences in curriculum-related dramatics demonstrate the possibilities of creatively bringing literature to life as a group activity. In your classes, students may do the same with specific pieces of literature in their readers, or with stories that they themselves create. In such activity the teacher serves as a facilitator, helping to develop ideas, combine elements suggested, and organize presentations. The initial acting-out may have some deficiencies in continuity, credibility, or delivery techniques. You can help students to improve the product by permitting constructive criticism, offering a few suggestions yourself, and then letting them run through the production again. This process can be repeated as many times as interest holds and new self-expressions come to the fore.
>
> (p. 1, "Creative Dramatics", Oklahoma City
> Schools Opening Doors to Education Program)

During the site visit to the Oklahoma City AELC an Opening Doors program was presented to students at Bucher, one of the Cooperating Schools. This is briefly described in the next section on the Cooperating Schools. Effects of the numerous activities for children that are held in the Center or sponsored by the Center and the University not infrequently extend beyond the completion of the activity itself. The prospect of involving a number of parochial schools in development of aesthetic education programs as "quasi-Cooperating Schools" has been enhanced through programs for their children and contact with aesthetic education materials as well as the methods of creative dramatics. In another instance, drawings which were the products of a children's program at the Center were used by a large Oklahoma City department store for advertising throughout its departments and in its newspaper promotions.

During the academic year, a workshop and a semester course based on a CEMREL teacher education unit, Arts/Parts were given. Students from the course were interviewed at the close of the term. While the materials were still in a test version and there were difficulties with the arrangement of the materials as well as the content, students who participated generally found the materials to add significantly to their understanding. Having a formal vocabulary, as well as the critical viewpoint that accompanies it, was generally said to be the principal benefit of the materials. Some students were unsure of their ability to recognize compositional properties and judge the excellence of a work in these terms. But this disadvantage was seen as largely overcome by more informed perception of works. Greater personal insight was enhanced, in turn, by the opportunities for group discussion and for experiencing works and performances first hand.

The Arts Council also brings the idea of aesthetic education to the audiences and groups with which it has contact. One such group, mentioned in several places above are various types of pre-school teachers. Other groups include those reached through the educational department of various arts organizations, and a wide range of voluntary associations which support the arts. In the past year the Arts Council supported an exhibit entitled "Our Common Sense," which was a participatory, sensory representation of life in Oklahoma. From this exhibit, which ran in a redeveloping downtown area for several weeks, come plans for a permanent exhibit which would be called "The Art Field." This exhibit would include "Our Common Sense"; an area devoted to growing things; an area for working artists and craftsmen that would also provide opportunities for the public to be active participants; and an information booth listing arts in education programs available in the community, including the Aesthetic Education Learning Center. Other plans, noted in the concluding section of this chapter, have grown out of projects such as the Junior League volunteer programs in the schools and the "Rainbow Fleet," three mini-buses which visit family day care homes and Head Start Centers with a variety of educational toys and related resources. The Arts Council, as the University, contributes a significant share of fortuitous contacts that enlarge the work of the Center. Ms. Y. described an example concerning a Campfire Girls Bicentennial Exhibit:

> Last fall, through the auspices of the Center, we had David S. work with a Campfire Girls group on a Bicentennial Exhibit... He works for one of the agencies that's involved in the Opening Doors program, and he's also just a friend, and we felt this was a nice way to use his talents in a non-traditional learning situation... [Campfire Girls] had called my office and asked about someone to teach arts and crafts. I said, "Instead of doing that, because you already have your own arts and crafts things, why don't you let us come and help you with the overall design of the exhibit." I think this is a valid thing for an Arts Council sponsored Center to do. It is just one of a number of related things we more or less fall into. (5/76)

CEMREL's aesthetic education materials of themselves provide a vehicle, apart from the activities of the Center or of related OCU and Arts Council programs, for stimulating awareness of and interest in aesthetic education. Units are often loaned from the Center's inventory to such groups as the Symphony Society or the Regional Reading Conference, or an interested teacher or faculty for examination or limited use. The Oklahoma City public schools maintains a set of the published units, independent of its Cooperating Schools inventory, in the district's curriculum library. And, although use of the Cooperating Schools as a demonstration site is infrequent, aesthetic education materials have been the focus of several workshop presentations by teachers involved with the Center. One such demonstration was given by Bucher School teachers in a summer workshop for district teachers.

## Sketches of the Cooperating Schools

In the July, 1976 semi-annual report of Center activities, four of the nine items are references to major activities or programs involving Cooperating Schools. These entries are significant for they represent either activities of the schools that reach beyond the boundaries of the school or major phases in the development of a school program. Both categories extend the limits of faculty training and curriculum-making as typically carried on in the Cooperating Schools nationwide.

The five items mentioned are listed below:

-- Bucher School has been chosen as one of six pilot schools for Arts in Education project with Oklahoma State Department of Education.

-- Wabash School hosted an Arts Fair on April 9 for the six Indian Schools in Oklahoma. Personnel of the AELC were among the judges for the event.

-- Wabash School was responsible for the display of visual arts in the theatre lobby during the run of the children's play "Seven Tests for the Chief." The display was of various types of Indian art, including the string geometric-related form, aestheometry.

-- Laurel School has organized its school schedule so that beginning with the school year 1976-77, Friday afternoon each week will provide for arts seminar sessions. In these sessions all students in the 1-6 school can choose arts areas in which they are interested for in-depth study.

Each of the three schools was visited by the author. Each presents a somewhat unique story, but each story also confirms much of what has been observed in all Cooperating Schools visited, in Oklahoma City and across the country.

Wabash School is one of six Bureau of Indian Schools in Oklahoma. It is a grade 1-8 boarding school located in a rural area forty miles from Oklahoma City. Sixteen teachers make up the professional staff for approximately 250 students who are referred to the school on the basis of need. Wabash reflects traditional Indian life in that the arts and crafts have very large roles. That is, the visual and literary arts (especially creative writing) are an extremely significant part of the school's program. Visual arts are taught as a separate discipline, and, along with literary arts, also closely integrated into the other subject matter areas. Each classroom devotes some time nearly every day specifically to arts and crafts. Aesthetic implications of the subject matter as well as the arts and crafts which are substantively related (thematic or period art, for example) are given strong emphasis. The mathematics specialist introduces her children to string-art, one form of which, aestheometry, was mentioned above in the semiannual list of activities.

Drama and music, which are pursued less as independent arts in Indian culture than in connection with ritual life, have increased quite significantly in Concho's program through introduction of the aesthetic education materials and association with the Center. Units in these areas have been especially popular, and each set of materials has been taught by at least one member of the faculty. Specialists tend to select lessons and activities from units, while classroom teachers will tend to use complete units. Two teachers interviewed, a fourth grade teacher and a fifth grade teacher, found that in several of the visual arts media, especially photography, they had developed curricula they felt on the whole to be more sophisticated than that offered by the materials. But at the same time, they were very enthusiastic about other units in unfamiliar areas, notably Constructing Dramatic Plot, Creating Characterization, and Arranging Sounds with Magnetic Tapes. The impact of dramatics and music is also evident in other ways. The final exam for the eighth grade art classes consists in making a film strip with accompanying sound. In another case, there are tentative plans to expand the yearly school art fair to include aural and dramatic entries as well as the traditional works in visual arts and creative writing. Wabash has participated in a number of touring children's plays, both as audience and performing group.

A second of the Oklahoma Cooperating Schools, Bucher, is a school that has been provided a great many external resources in the arts to round out its own aesthetic education program. These resources include offerings in the Opening Doors Program, consultants from the Woodson Arts Laboratory (a special project of the district's arts curriculum division), and visiting arts and performing groups. OCU's creative dramatics component in Opening Doors has also been an important resource for Bucher.

A unique characteristic of the Bucher program is that the year has been planned so that it is divided into three successive segments each of which is devoted to a single art form: the three forms, in order, being music (with movement), visual arts, and drama. All resources, including CEMREL materials are assigned to the appropriate segment. (See draft of this plan, Appendix E). The organization of the visual arts segment, as described by Ms. N., the principal, exemplifies the character of the overall plan:

> ...the music area did overlap because we didn't just cut it off at the end of December and start on visual arts; but we shifted into visual arts, our emphasis for January through March. For visual arts, the CEMREL kits we scheduled were Shapes, Shapes and Patterns, Shape Relationships and Texture. During this period several classes visited the People Place, an exhibit and studio area developed through the city school system... We had a culmination with our school art exhibit on the 18th of March in conjunction

> with the PTA's meeting. Art materials and projects from the whole year were displayed in the hallways. During this time we also planned, through the PTA, for redecorating the school auditorium--to me this was an education for the children in aesthetic appreciation.... We were able to have a resident cartoonist who came and worked with the first and second team.

The presence of multiple arts resources and the support of the PTA not only create a very positive climate for an aesthetic education, but has necessitated attention to the problem of curriculum-making and program planning. A major concern of the staff had arisen out of the previous year's experience, as expressed by Ms. N.:

> Our first year was more piecemeal. We didn't feel that we really had gotten a hold of it (the several components of the arts and aesthetic education program). So by planning at the end of last year and refining this first plan we arrived at our present schedule of a three-part curriculum. (5/76)

Interestingly, the strong orientation to the arts appeared to encourage teachers to use aesthetic education materials at a regularly scheduled time. This same pattern occurred with Cooperating Schools that were generally arts oriented, though to a lesser extent. A fourth grade teacher discussed the thinking behind designating times for using the materials:

> We have it so that using the materials is part of an overall plan. There's a set time in our weekly schedule when we teach the materials, and also a designated time of the school year for certain areas. Last year it was just left up to us to kind of integrate them into our program, and we felt we didn't really make the best use of them. So we decided to have set times. It's difficult to correlate some of the units into the other areas we teach, so we wanted set times to go along with the year-long plan. (5/76)

A number of circumstances that have been observed in many Cooperating Schools are also evident at Bucher, though their particular configuration and effects generally change from school to school. The existence of a yearly plan and the adoption of designated times for aesthetic education are relatively unique to Bucher. Some features which are not very unique at all concern the selection of content for instruction. As with a great many other Cooperating School teachers, Bucher teachers often select lessons and activities from units rather than use them in entirety beginning to end. As Ms. N. put it, there is simply not enough time to teach all the units every year. In Ms. N.'s judgment the previous year's experience had given her teachers

> ...more of a feeling that they don't have to hold this guide and then do this, this, and this. They feel more comfortable in picking from this kit or even from another kit.

When interviewed the teachers detailed some of the grounds for making selections from available materials.

> Those of us in teams who have several classrooms together have to eliminate some activities and rearrange others so that we can use the kit with all our children... Many of the kits, especially the music ones, don't lend themselves as well to explaining that, and discussing that, and doing that at various times during the day (or in individualized instruction formats like learning centers or stations)...they really need close supervision to be a learning experience rather than just doing something. (5/76)

Another problem the teachers cited is the problem of "expertise":

> Some of (the units) require more expertise to teach than others. Although we all feel comfortable teaching Shapes, we are not nearly so confident with Rhythm and Meter or Magnetic Tapes.

Although the term expertise is most often meant to refer to several types of skill and knowledge, one of most concern to the Bucher teachers is applying the materials--really the content addressed by the materials--to different grade levels. The yearly plan, calling for concentration of all grades in the same arts area, at a given time, heightens this problem considerably. One teacher, who is assigned to the fourth grade, emphasized the problem when interviewed:

> ...(referring to the Shapes unit as an example), I think it's a real good package. But I wonder about how creative it is to fold the box shapes and put them together or putting the shapes together for the age group I have. For the younger children I'm sure it's good, but for the upper grades, I would like to see more advanced methods and lessons provided. (5/76)

The rationale for incorporating multiple resources into the program is to give the opportunity for learning which is initiated with the units to be developed toward goals and distinctive character of human achievement represented in the arts. Principal and teachers alike acknowledge the significance of a broad program to the ultimate effect of the materials. But coordinating all elements of the program so that each contributes uniquely and maximally is a considerable task. In one respect, the task is logistical: scheduling times and personnel, assigning responsibilities, balancing and spacing the sequence of activities. But the logistical concerns are really the instrumental phase, where the definition of substantive components is at least equally important, if not always fully addressed. Each component, in other words, is to contribute something unique and necessary to the total program.

In the following comments, three Bucher teachers indicate the two types of concern and their interrelationship as these have occurred in their efforts to build a program. First, the logistical concerns...

> ...it was kind of hard to work with them (the consultants). It seemed that they always came at 8:45 and wanted to talk then about that day. It was difficult to plan with them just because we didn't work out the details of when we were going to get together... At times there were some artists available, but who were hard to schedule because at the time we would be involved in field trips...

And related substantive concerns:

> When we were in the first part of the year, which is the focus on music and movement, we were doing the Relating Sound and Movement package. The consultants were probably going right along with our lessons, although they probably didn't realize they were doing it--that is, corresponding to the package. When we did it in our class, it was more like a follow-up; by then the children knew what was going on so we really could have spent less time on things from the packages.
>
> (Interviewer: You mean you thought using the package was a little redundant?)
>
> Yes, but if we hadn't had the consultants, we would have needed that packet because this can be a difficult area for children to understand. (5/76)

From these comments it is clear that differentiating and relating the sorts of awareness and understanding to be gained respectively from the materials, consultants or artists, and the experience of art events and objects is critical. One area at Bucher where integration is more clearly apparent is the dramatic arts. Activities with CEMREL units such as Creating Characterization or Constructing Dramatic Plot are explicitly extended through the work of OCU student teachers in the classrooms and by involvement dramas which are sponsored by the Opening Doors program. For their part, the student teachers who participate develop their knowledge of the field of aesthetic education. More generally, a variety of student teaching assignments like the one at Bucher serve to introduce most OCU student teachers in elementary or arts education to aesthetic education.

The ties between objectives of the curriculum units, the work of OCU student teachers, and the special presentations of the OCU Creative Dramatics group (provided through the Opening Doors program) are clear from observation of the children's theatre presentation. One presentation, done in the first week of May, involved 90 children from third grade and hearing impaired classes. The presentation consisted in three involvement dramas whose style and subject matter were a tall tale ("The Old Timer's Tale" about Oklahoma history), a legend ("Why the Sea is Salty" concerning figures from ancient mythology), and a ballad ("The Ballad of Sir Golly Goodnight and Foo Fie Fum" in the children's fairy tale tradition). During each of the three performances the children were involved in portraying elements of the stories: mountains, forests, sea creatures, townspeople, the chanting chorus. Before any of the dramas are enacted, however, Ms. S. reviews the principal features of form and content as the following excerpt from field notes indicate:

> C.S. asks 'When I want to do drama, what do I need?' The children are quick and virtually unanimous in responding that 'people' are necessary. C.S. continues this line of questionin g by asking in what way are the people who do drama 'special'; they don't have to be beautiful or handsome, she notes. The children again are quick to respond with 'imagination' as the necessary quality. C.S. runs

> through a number of other characteristics of story and dramatic performance like cooperation and concentration on detail. She finishes her introduction by discussing what she calls the artist's instrument, the parts of his body--voice, movement, eyes, posture, and the 'inner quality' of feeling. She uses her students to demonstrate how 'believability' is achieved through bringing all these parts together to create a uniform effect. (E.M., 5/76)

A final observation that may be drawn from the situation at Bucher supports a point made earlier concerning trade-offs involved with the choice of locating a Center outside the administrative structure of a single school district. The opportunity to circumvent certain procedural constraints is gained. However, certain opportunities which are associated with executive decision-making or action can be lost. As an example, teachers at Bucher demonstrated the Tone Color unit as part of a summer workshop for district teachers. In their estimation, a large majority of the teachers were quite favorable in their responses. Yet, even with these positive attitudes on the part of teachers, a formidable obstacle remained in the problem of acquiring these materials. As the school district is not officially committed to the materials as a district program, teachers have to work through routine channels open to them in requesting materials or borrow from the limited stock available in the district's central media center/curriculum library. Both routes offer relatively slow and inconvenient means.

A third Cooperating School, Laurel, is a school of over 800 children located in a suburban middle to upper-middle class community. Grades 1-6 are departmentalized to various extents. Unlike the other two Cooperating Schools, Laurel's program is sustained by a core group of teachers rather than the faculty at large. Personnel changes have slowed expansion of the program generally; in the past year three teachers, includin g a music specialist, have left. In one instance, however, personnel turnover has proved helpful. A new principal was assigned to Laurel and he has scheduled a period during Friday afternoon of each week to be used as an "arts seminar."

Departmentalization in the intermediate grades and the very size of the school itself discourages teachers from the sort of close cooperation that would most likely be necessary for a distinct and comprehensive program in aesthetic education. Yet, this should not be taken to indicate that the Laurel teachers have collaborated or planned little. In fact, each teacher has developed an outline for using the aesthetic education materials. But the characteristic approach is to fold the units or activities into an established area of the curriculum, whether a "content" area or an "enrichment" area. The latter would include various crafts, creative writing, and dramatics; drama and theatre activities being very widespread and popular among the faculty. (This is no doubt the result of Ms. S.'s work with the school while Center Coordinator and previously.)

One teacher expressed the largely independent approach taken by Laurel teachers to program organization. The meeting at which these comments were made is a good example, as well, of the teachers' frequent sharing of experiences and the products of their activities (stories, plays, craftwork, and the like):

> We allow the music teacher to have those (materials) that relate to her area, and the art teacher to have those that relate most to design and so forth, and just about everyone else adopts and uses what is most suitable to their teaching.

This approach is also reflected in the way in which the teachers interviewed anticipated using the Friday arts seminar. Their thinking also illustrated the common choice to integrate aesthetic education materials into areas and activities to which the objectives of the materials are to relate:

> (The seminar period) will be such that the teacher won't be responsible for any content material, just for creative things--whatever you can think to do, clown make-up and skits, macrame, quilting, plays. This will offer a lot of opportunities to use the materials in conjunction with these things. (5/76)

The way two second-grade teachers used Creating Characterization in a team-teaching situation illustrates generally how the materials have been assimilated into the existing framework of curriculum and activities and, similarly, forecasts usage in the arts seminar period. The teachers have a 45-minute period daily for team-teaching, which most often is devoted to language arts-related activities. Their focus in the unit was on the children's recognition and demonstration of emotions. One teacher discusses the unit's role within the larger scheme for language arts instruction:

> We have used a lot of the CEMREL materials, especially Creating Characterization where we spent a lot of time on the emotions--the children demonstrated them with their face and body, and also drew them on dittoed sheets we had. But the creative writing which hinges on this period is scheduled for either a morning or an afternoon class. So the team-teaching is not an isolated thing and sometimes we even interchange what we do at the different times. We try to use the materials according to an outline so that we relate them to our other projects like the story books or the other creative writing things or the newspaper we are just starting now.

One more example offered by the teachers interviewed supports the observations already drawn, extending it to assimilation of the materials to an area further removed from the arts or creative pursuits.

> ...our science teacher...has also used the kit on characterization. She especially liked the masks and booklets. She used it with her drug education program to get the children to talk about how they really felt about themselves. She believes that drug abuse is related to feelings which people are not always aware of themselves. It worked beautifully for her. (5/76)

And the unit was later used again with these children by several teachers to precede a unit on plays.

The pattern in planning and using materials to build a program for aesthetic education that characterizes Laurel is one that features careful assimilation into the ongoing curriculum and frequent use. The issue raised by this approach concerns the choice between emphasizing singular aspects of awareness and understanding--skills and insight in perception, conception, and expression--or the more enmeshed and overlapping aspects of conducting or pursuing a self-contained sphere of activity. Examples of self-contained spheres of activity in schools are the study of U.S. history or astronomy, writing essays, doing paintings, or organizing a class government or business. Examples of school instruction not patterned after self-contained spheres of activity include spelling and vocabulary drill, memorizing multiplication tables, doing gross motor coordination exercises, or practicing common forms of monetary transactions. A host of questions for teaching are embedded in this issue: how to teach for particular skills, for particular skills in relation to laterally or hierarchically associated skills, and for particular skills and attainments in the context of activities (as derived from practical and scholarly domains) that may elicit numerous dispositions, skills, and attainments.

## Prospects for the Future

The future of the Center depends upon the multiple roots it has set down in its brief history. Ms. S. summarized the short and longer-range outlook for the Center as follows:

> We'll make it, certainly through next year; there's no doubt about it. I think that the committment of the university is strong enough to it (the Center) that somehow or other we will continue to make it. Because it's already now apart from anything else, it has become definitely a part of the university and it has made a real impact on the life of the university. I know it's made an impact on the life of the community... Maybe we'll have to keep scrounging as always for sources of funding, but I think that is the story of all worthwhile things.

A more detailed view of the shape of the Center's immediate future is given by a list of activities and programs planned for the period beginning in summer, 1976. Major items on this list include:

-- Sponsorship of "Drama in Schools" statewide pilot program.

-- Sessions in aesthetic education for Oklahomans for Gifted/Talented at state meeting.

-- Series of arts experiences for Day Care and Head Start personnel.

-- (Depending upon award of grant requested) a series of 10 multi-arts experiences for disadvantaged children (100 children each session).

-- Short-term credit workshops for university students and teachers in the field.

-- Aesthetic education workshop for Diocesan schools.

-- Hosting of September conference in Aesthetic Education for Deans of Colleges of Education and Deans of Fine Arts.

-- Participation in statewide planning conference and training program for State Arts-in-Education pilot school project sponsored by State Department of Education.

-- Organizing Junior League volunteers to use aesthetic education materials in follow-up activities for Opening Doors program.

-- Development of mobile Aesthetic Education Lab to carry AELC to interested schools.

Several major bases for continued operation of the Center are reflected in this list. There is involvement with the State Department and other state-wide agencies and associations in arts in education projects. There is committment by the Arts Council, and the Junior League through the Arts Council to provide programs, personnel, and resources (including supplies and equipment). There is extension of the current efforts in teacher training. Teacher training is a vital component not only because it reinforces and encourages the current state of teaching practice in aesthetic education for in-service and pre-service teachers, but is a vehicle for spreading the concept and practice of aesthetic education. Teacher training is a special concern of the university as Ms. S. emphasized:

> The university is very responsive to any sort of attempt to meet the needs of teachers... We already have a number of workshops specifically in the area of the arts and aesthetic education for in-service training. We also...have a huge amount of arts content in our undergraduate curriculum. Our kids that graduate in teacher training have a very strong arts background, and all the things we have added because of the Center have, I think, increased and deepened that.

Pre- and in-service teacher training, in all its forms, will be the major determinant of the extent and character of the Center's influence on the schools and the educational community, if not the larger society. In-service training has been a major vehicle for diffusion as Ms. S. pointed out:

> We have done just innumerable workshops as you can see. I see this as probably the prime thing that we can do better than most other things is to bring teachers in for training... We bring teachers in and they themselves go back and use the materials in their own school. As far as us spending a lot of time going back and forth to the schools, I honestly don't see that once you get the teacher able to do this that it's necessary. In our experience it has been best to get two or three teachers from a school interested. This has happened with several schools in the region. From these two or three we encourage a half dozen teachers or so to come in for quite an extensive workshop using the children's materials and the teacher training materials. They borrowed from our supply of the packages, took them back, and used the materials all the way through the school on the basis of one teacher using them, telling others about it, and so on. I see this path as the best way for us to function given our limited set up.

This method has been very successful with parochial schools in and around Oklahoma City. There are 10 to 15 schools who became initially involved through OCU's creative dramatics program, then broadened their relationship with the Center. Ms. J. characterized these schools' involvement as very significant to the Center:

> These are very art-oriented schools. They're interested in a total arts program (including but more comprehensive than creative dramatics). I think they're going to play a significant part in the life of the Center, and we have, as I mentioned, an informal agreement with them. They are willing to act as testing grounds for any programs that we have; and they are in general very interested in in-service training for their teachers... The whole faculty of one school has already set up a workshop before school starts in September just to talk about aesthetic education in general; to talk about ways that they can implement it within their own school. Then we have a joint meeting with two other parochial schools right after school begins again. (5/76)

Coursework in the university is another avenue for teacher training, principally undergraduate and pre-service training, but also a means to help include aesthetic education and the study of aesthetic education within the liberal arts curriculum. Ms. S. gave an undergraduate semester course based on the test version of CEMREL's teacher education unit, Arts/Parts. The current and future state of coursework is assessed by Ms. S. in the following:

> We have a great body of arts content in our curriculum, and we have incorporated materials in the arts into a number of our courses. We could easily incorporate the principles in the Arts/Parts package to make a more comprehensive arts approach wherever this content was located. We have already had a course called Creative Experiences that is team taught and has a multi-arts foundation suitable for extended development. The University is not only responsive to that (aesthetic education coursework), but has already implemented it to some extent and will continue to do so, I'm sure.

Moreover, Ms. S. projected the goal of an in-service program that paralleled the sort of academic coursework described above in depth and comprehensiveness if certain logistical problems could be overcome:

> I would very much like to have all the faculty of our Cooperating Schools and other schools working with us in at least one long-term program with a multi-arts content... We could use members of various departments in the university: our music people, visual arts people and movement people as well as theatre faculty; all of them have pretty much become acquainted with a lot of our materials just by virtue of being here on campus and seeing our materials and the things we are doing in the Center...but so far we have not gotten all of them from any of the schools or even all of the core teachers from all the Cooperating Schools which should be minimal...It's a continuing problem of getting enough time, release time especially, for the teachers to really come as often as they should.

A final note may be made regarding a project that would help commit the university concretely as well as symbolically to the Center. This is a project to renovate a building on campus used primarily for storage into a comprehensive facility for children and teachers of various ages and educational interests. The facility would approximate more the broad concept of a "teachers center," providing a range of learning and training experiences for children and adults--school people, professional, volunteers, and private citizens. Ms. S. discusses the benefits of the proposed facility, for which approximately three-fourths of the funds for renovation have been secured:

> It will give us a different and expanded range of resources and possibilities. Right now we don't have any kind of studio space where we could have running water for instance... It would give us a real multi-purpose facility. We use the present space for multi-purpose activities, but it isn't always easy to manage. (The new building) is located on the ground floor which makes a big difference. It has a parking area all around it, which facilitates bringing kids in. I think that it will expand our work an awful lot. We will be able to do all kinds of things over there that we do now, but will be doing them more effectively for larger numbers and in greater variety than we do now. (5/76)

Three events occurred just at the beginning of the 1976 school term that are very valuable in themselves and auspicious signs for the upcoming year. In mid-September a conference in aesthetic education was sponsored by the Center for the dean of all Oklahoma colleges and universities conducting teacher training. As part of the day's agenda, the deans spent time in the Center working with curriculum materials and becoming acquainted with practical strategies in teaching for aesthetic education.

The Junior League has provided a grant and volunteers to assist in the Center so that children's programs may be possible. In addition, a CETA artist, whose area is dance and drama, has been assigned to the Center full-time. These additional resources have allowed children's programs to be scheduled twice a week in the Center. First priority has been extended to teachers and students in Cooperating Schools.

# CHAPTER VIII

# AESTHETIC EDUCATION LEARNING CENTER: HARRISBURG, PENNSYLVANIA

## History and Unique Emphases

The Pennsylvania Aesthetic Education Learning Center is set within a unique and quite complex organizational framework. The Center is housed within a facility called the Ways and Meaning Place (WAMP). WAMP is a converted elementary school in the downtown area of Harrisburg. Under the aegis of the Pennsylvania State Department of Education, and other state and federal government agencies, WAMP brings together a variety of programs including the AELC that are supported by a number of funding sources. These programs serve diverse aims and clientele, including senior citizens, pre-school and school children, and special education children. Until recently, WAMP also housed a Title I curriculum development project.

Mr. W., managing director of the Ways and Meaning Place, has summarized as follows the goal of WAMP as seen at the end of its first full year of operation:

> The Ways and Meaning Place of Boas School seeks to serve people in their personal and professional growth by providing a place where the arts process can be developed and implemented as an avenue to aesthetic understanding in the context of lifetime learning.
>
> ...[this goal] has evolved organically and represents our broad committment to people of all ages, talents, and backgrounds. As we continue to develop, we see this goal as an ongoing challenge. The potential of the arts is profound; the process leading to this impact involves systematic orientation, experimentation, acquiring of confidence and finally, confidence in the arts that allow their true impact to emerge. It is to this arts process that Ways and Meaning Place is committed on a time line that allows for natural growth. (WAMP Status Report, July, 1975)

In an important sense, WAMP and the Aesthetic Education Learning Center represent a present culmination of priorities established over the last decade by the Pennsylvania State Department of Education to develop the arts to serve comprehensive educational and social needs. In the April, 1976 issue of "Pennsylvania Education," the state department's publication, the Senior Arts Adviser traces the history of the state department's growing support of the arts in education and the philosophy guiding these efforts:

> Probably at the base of our philosophy is a committment to bring experience in the arts to all students: the handicapped, the gifted, the average student--everyone. We also argue for an expansion of arts programs, which traditionally have included just two things: art and music. While we still consider these central to any arts program, we contend that there can be much more. Film, drama, dance, poetry, creative writing and other disciplines also have an important place in an arts curriculum...

> Another of our major contentions, and one which has taken much of our time in recent years, is that the arts process has an important place in the total curriculum. We've combined our various efforts growing out of this philosophy under the general title of Arts in Basic Education. (p. 1)

As noted above, development of the state department's current range of arts-in-education programs began over a decade ago:

> Our basic position in the relatedness of the arts was developed in 1965, when, with money from an ESEA Title IV grant, we convened a panel of some of the most outstanding educators in the country...
> The conference helped us shape and refine our thoughts on the related arts and gave us a strong base from which to launch our statewide efforts.
>
> Also during the '60's we began working with the concept of aesthetic education, which focuses on developing students' ability to use their senses to more fully experience the world around them. With the cooperation of CEMREL, Inc., a U. S. Office of Education-funded curriculum laboratory from St. Louis, the concept grew into another statewide project... Our work to that point brought us to an important new stage--helping schools to infuse the arts process throughout the curriculum. The project, which we generally refer to as Arts in Basic Education, was launched by a grant and advisory assistance from the John D. Rockefeller 3rd Fund... Grant money also financed a 1973 Conference on the Arts in Education for School Administrators, which was followed by a Summer Academy on the Arts in Education geared toward intermediate unit [a subdivision of the state department organizing regions] representatives. Both were designed to promote local awareness and enthusiasm for the concepts and strategies that the department was proposing. (pp. 1-2)

## Major Programs and Activities

In February, 1976 the Ways and Meaning Place received a Title IV-C grant that allowed the Aesthetic Education Learning Center to be firmly established as an integral component. Soon after the grant was awarded, a full-time coordinator was hired and the new program of the AELC began. To reiterate, Pennsylvania schools had been involved with CEMREL and aesthetic education programs for some years, and the AELC, as a physical facility and program within the Ways and Meaning Place, had been in operation for approximately a year before the Title IV-C funding was received.

The AELC is both a component of the Ways and Meaning Place and a component of one of three categories of Arts in Education projects sponsored by the State Department. The AELC falls within the category referred to as the "Arts in General Education." The other two categories are "Arts Education" and "Specialized Arts Education."

Antecedents of the AELC extend back over five years to a pilot program for Pennsylvania schools in aesthetic education initiated by the Aesthetic Education Program of CEMREL. This history is briefly traced in the March, 1976 Arts File (newsletter of the AELC):

> Five years ago the Pennsylvania Department of Education and CEMREL, Inc., a non-profit educational laboratory, started a program of aesthetic education in Pennsylvania. Six pilot schools led the way, and the program now has more than thirty. The growth has been diverse and often original. It was not the program's intent to introduce a new curriculum area but rather to initiate the idea of aesthetic education as an umbrella curriculum area to cover the existing classroom curriculum and broaden the children's educational experiences by introducing the process associated with aesthetic decision-making.
>
> In each location a distinct pattern of aesthetic education design implementation has emerged. These vary in relationship to administrative support, local leadership among teachers and general climate of cultural interest in the community. The pattern among institutions of higher education is as varied.

The AELC serves three principal clientele as the above statement indicates. First are the staff, children, and patrons of the three designated Cooperating Schools, especially the "core" of teachers involved on a continuing basis.

Second, are the schools who adopted aesthetic education in the period 1970 through 1975. Most of this group of schools were members of the CEMREL project and most received Title III funding which has now ended. Presently, these schools form two loose networks. One is called the Aesthetic Education Network of Schools. It comprises 27 districts, approximately 50 schools, 440 teachers, and over 15,000 children. The other is called the Network of Affiliated Schools. These are schools that adopted aesthetic education without having Title III funds. Schools from three districts comprising more than 65 teachers and 2100 children are included. Generally, these are schools which are working with one of the arts in education programs and which, in the words of Mr. W.:

> ...[find it] logical that as they explore arts and relate it to education that they would look with interest at the aesthetic education as the elementary component in terms of development and delivery. (Interview, 5/76)

A third group are Affiliated Institutions of Higher Education. These are colleges and universities that have resources and activities of various sorts related to aesthetic education, including coursework, workshop training, curriculum libraries, bibliographic references and the like, that may be useful to teachers and others involved in aesthetic education. These institutions are the Indiana University of Pennsylvania, Kutztown College, Lehigh University, Pennsylvania State University, University of Pittsburgh, and Villia Maria College. (A map locating sites of various projects in the arts in education in Pennsylvania, including aesthetic education network and affiliated schools, is given in the chapter Appendix F.)

From the outset the AELC was to serve, in Mr. W.'s words, the "broad umbrella idea of the value of aesthetics in education," but to function differently with respect to its varied clientele. For all schools and institutions other than the Cooperating Schools (and, in some instances, nearby network schools) the Center was to serve as a clearinghouse and facilitator, to provide information about and access to resources such as consultants, materials, and programs of various kinds. Two activities have been planned to carry out this responsibility. They are compilation of a file of arts resources (including people with special talents and ideas) and of school needs in the arts areas, and initiation of informational "festivals" and conferences to bring together people from the network schools as well as artists, consultants, and educators from outside the network. The first of these was held in the third week of October, 1976, in conjunction with Stephen Book's Theatre Games Workshop national tour. The festival attracted over 20 teachers from 18 districts.

Work with the Cooperating Schools consisted of in-service training for teachers and specially planned experiences for children. Mr. W. discussed the approach taken for these two tasks:

> We set out in the fall to accomplish some specific individualized work with them [the Cooperating Schools]. In terms of the kind of schedule we had, it wasn't profound, but it was very consistent; and I think it has borne fruit at each of the schools. We offered for credit a 15-hour course in aesthetic education, using some parts of the first CEMREL teacher ed package, but not doing exclusively that. (5/76)

The work with teachers was followed up after Christmas by planned experiences in the Center with children. Mr. W. emphasized that in this phase one principle was strictly followed:

> ...in supporting those teachers who had gone through the course work by designing with them experiences in the AELC, and then bringing their children for that experience. This sequence represents a very central point with us. We found that it was just ridiculous for us to try to become the facilitators ourselves. We're only being valuable in doing what we can in the way of training and turning people on. We must give them responsibility, and flow with some of their designs and ideas. (5/76)

One very complex and major problem has arisen in the course of the teacher inservice. It may be better regarded as a complex of problems, their collective import raising a basic question for teacher education in aesthetic education; namely, what cognitive, perceptual, and expressive capacities in teachers need to be developed for the teaching of aesthetic education. The responses to this cluster of issues as articulated by Mr. W. and exemplified in the teacher training program is very thoughtful:

> We have found the sequence of developing personal aesthetic awareness laid out in [CEMREL's first teacher education unit] very logical and natural. We generally move in our activities from a sensory analysis into explanation of form and from that into the expressive; those are the three levels in one sequence...

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> We also...draw from the schema of arts process that JDR worked out with PDE: the phases of perceiving, responding, understanding, creating, evaluating. These phases correspond fairly well to the three levels in the earlier sequence. Perception is inherent in responding and understanding, which is understanding of forms and relationships; and creating is giving birth to personal expression.

As teachers' understanding and awareness increase, so naturally does their appreciation for the individual art forms. Within the general issue of how far might or should a classroom teacher or non-arts specialist go is the sometimes difficult choice of defining and engaging the resources to be provided by arts specialists.

> We've gotten into a classic decision, which we're attempting to cope with. We claim that Aesthetic Education is not to supplant arts specialists...and as teachers develop in their sophistication, they need the skills of people whose life is in art.

But, as becomes clear from the following comments, a very desirable goal for non-arts specialists is to grow and mature in their aesthetic sensibilities; that is, to approach the level of the arts specialist.

> The thrust of the workshops was not on application of stuff, of content...that was part of it, obviously, but our subject was them [the teachers]. The workshops were to be an adult-oriented aesthetic education experience...to sharpen our own awareness levels and abilities to respond to the new kinds of awareness. The teachers acquire personal capacities intended by the curriculum packages...One thing that must be kept in mind is that, as a person becomes more skilled and knowledgeable in a given area, he's not going to depend on a package so much. He's going to take concepts that exist in that package, and embellish them and broaden them, and hopefully give them the richness of his or her own experience... We dealt with the qualities that are represented in the packages, both as they are exemplified in the materials--we did, this is to say, package familiarization--but we also put them in a broader context...We introduced sound and movement concepts, for instance, and because we have extraordinarily experienced and capable people in movement available to us, we offered these concepts in their richness; added meaning that otherwise might not be apprehended. The teacher could introduce the concepts of high, low, fast, slow, strong, weak, and so on to children, but they must realize that those are extraordinary simplifications of the vocabulary of kinetic and expressive movement--like punctuation marks, the period and the comma, without the sentence that comes between and sets the relationships and the implications for the whole. You don't just get people on a sound and movement package and expect them to know this realm; you've got to acquaint them with their bodies. I see the materials as being only valuable, and it's been proven time and time again from my point of view, when they are accompanied with skilled leadership. (5/76)

A teacher workshop that was given during the on-site visit (5/13/76) illustrates well the arguments Mr. W. has made concerning the personal and professional development of teachers. The workshop was to be an exploration of movement and its connection to the language arts curriculum. Teachers involved included three from a Cooperating School, and approximately 10 others who were not from a Cooperating School, but schools in the same district. The day before the workshop was used for planning. The Center's Co-Coordinator, Mr. B., was joined by two dance and education consultants, and a recent graduate who had experience in dance and movement and with young children. The choice and ordering of goals was very significant. Teachers were to be introduced to essential elements of dance and movement through participatory exercises. From this foundation, various games designed for children to experience elements of movement in the classroom were to be introduced. The outcomes fostered in these games could be applied to those skills and understandings on which the language arts areas depend.

Major concepts, such as shape, energy, and movement, were fleshed out in terms of learning activities and in terms of associated concepts, referring to properties of dance and movement, to general psychological functions, and to the processes of language use, reading, and writing. The concept of shape, for example, was associated with visual discrimination (in body movement as well as in written symbols), with the element of force, various forms of sculpture, the recognition and use of linguistic opposites, and with the texture of various shapes and media experienced while blindfolded.

Throughout the workshop the Laban conception and vocabulary was used to identify the objective of each activity and to organize activities in relation to one another. Activities included a blindfolded "texture walk"; exercises accompanied by various sounds and rhythms to exemplify the concepts of force and weight; several exercises to apply movement concepts to dramatic uses, as with the portrayal of themes from Beowolf; and methodologies for relating aspects of movement to visual representations of shapes (concrete and abstract) and dramatic themes. The overriding goal was to familiarize teachers with movement as a vehicle for expressions whose elements related to other vehicles for expression, verbal and aesthetic.

The final part of the day was devoted to suggestions from the teachers of tasks, skills, objectives, and areas within the language arts, including reading and writing, to which the elements of movement and dance (perhaps exemplified across art forms in aesthetic domains) might be specifically applied. Teachers suggested the following: comprehension, sight reading, alphabetizing, phonics, syllabication, dictionary skills, listening skills, letter formation, auditory memory, opposites, adjectives, accents, and vocabulary acquisition. Several examples of these applications were presented. One group of teachers demonstrated the formation of letters and words through body shapes. Another group led the playing of the "airport runway game" where blindfolded individuals must cross an area (the runway) strewn with obstacles solely by listening to the verbal directions of a second individual (the air traffic controller) who can see his movement and the location of obstacles.

Another of the major tasks of the Center, since the hiring of the new co-coordinator in February, has been to articulate a broad position in which objectives and traditions forming the domain of aesthetic education could be delineated and located in relation to other domains of human development and endeavor, as well as educational traditions which promote them.

The Center's statement was organized around a conception of "basic lifetime skills." These skills were defined as "tools for exploring life, for discovering solutions to one's problems, and answers to one's new questions." Further, three categories of lifetime skills are posited: (1) an "awareness cluster"--or skills of knowledge; (2) a "contact cluster"--or skills of caring; and (3) an "expressive cluster"--or skills of sharing. Each category, and the categories together, are "organizers" for experience; modes of understanding and responding and continually shaping the quality of personal conduct and living.

This conception is well suited to integrating aesthetic education with any other area in which learning is considered to arise principally from direct experience, especially through physical-sensory modalities of perception, and to evolve through non-verbal symbol systems as well as common language. Such a conception may accommodate a variety of formally different approaches to schooling. Among the approaches in which teachers have expressed interest is individualized education.

## Sketches of the Cooperating Schools

While in-service training of teachers has had the highest priority of activities for the Cooperating Schools, there was also a series of sessions in the Center with the teachers and their children. Brief descriptions of sessions designed by teachers from each of the schools will be described below. However, in order to sketch for the reader an overview of the work with children, a summary of two activities planned by teachers for their classes to use Center resources are presented just below. When he discussed these activities, Mr. W. emphasized that the intended sequence of the children's learning corresponded to that by which teachers themselves are introduced to the major dimensions of aesthetic perception and their attainment. In one of the sessions with children and teachers from the Gettysburg School, three different activities, each using one of the resource areas of the Center, were conducted. Mr. W. summarized the purpose of these activities:

> [Two of the activities] were involved with listening and composition skills, and sound and movement--basic skills and composition. The third was an attempt to apply a typical area of the curriculum, measurement, to aesthetic education. For this we used the Living Place [a room devoted to cultivating plants of all sorts and aesthetics related to them.]

Each activity was planned around a common design for learning:

> Each group [of children] started with basic awarenesses. Ms. C. worked in kinetic awareness and related aural awareness; I focused on all kinds of aural sensitivities that could be stimulated in the Sound Place... Ms. S.

> had the Living Place where she could begin to draw out textural, color, and pattern characteristics...In each activity children worked initially toward analyzing the components of an experience; then, in a second stage, took these sensory components and created with them some kind of compositional form, be it a dance, a sound motif, a visual work. The movement composition was given structure in part by a sound piece that ran throughout. I did the sound composition with the children in rondo form.

The activity based on plant observation illustrates how aesthetic education activities can be rooted in the available curriculum. In this instance, the starting points were activities in measurement and "metrification" (calculation in the metric system):

> ...the initial thing Ms. S. did in the Living Place to get at texture and pattern was to approach it as a scientific observation. They measured the plants in centimeters: the widths, the perimeter of the leaf, the thickness. They began after a while to get down to the real particulars of the sensory and, especially, visual characteristics. She had the children fill out a check sheet of all the characteristics and anything else they noticed. Finally, before getting into their own compositions, they prepared by drawing what they perceived to be the shapes forming a typical leaf on their plants--taking into account its dimensions--and, somewhat more difficult, the texture of the leaves on their plants. (5/76)

Jackson Elementary School is located in rural middle Pennsylvania. It serves not only as a Cooperating School for the Harrisburg AELC, but also as a distribution point for CEMREL materials that are shared by school districts throughout the county. These materials, for the most part, were purchased with Title III funds during the early years of the CEMREL pilot program in Pennsylvania.

Jackson presents an interesting case, showing both the influence of traditional factors of schooling and the influence of the AELC on its adoption of aesthetic education. Reflecting a general pattern among Cooperating Schools, the most popular units among teachers are Shapes, Shapes and Patterns, Texture, Constructing Dramatic Plot, Creating Word Pictures, and Creating Characterization. Further, the first three are more frequently selected by primary teachers; the last three by intermediate teachers.

There are unique features also visible within the school. As a result of the teachers' work with the Center, dramatic, movement, and aural activities are fairly widely used, even where curriculum materials for these types of activities are not. However, Creating Sound with Magnetic Tapes and Examining Point of View have been used in the middle grades as well.

The music and physical education specialists are not significantly involved, which is not uncommon, but the visual arts specialist, Mr. V., is very active in attempting to develop what is done by classroom teachers; not only by extending the children's learning further into the domain of art, but bringing together several forms of awareness. (Here again, is something that may be interpreted as evidence of the unique influence of the Center because theatre is an art form that depends upon integrating visual, movement, and aural elements.)

Mr. V. characterized his approach to art, particularly as it supports 'the general aim of aesthetic education':

> My art program should reinforce what the classroom teachers are doing... I don't really use the packages themselves that much; I try to teach for the concepts with whatever means I can produce... I run a diversified art program. We're not going to be bent just on craft, or on drawing, or on any one technique or medium. We try to cover the full range, even if we have to go into some kind of aesthetic activity when I'm doing something more or less involving a dramatic theme or presentation that can be related to a visual problem. We have worked with the fourth and fifth grade teachers to produce visuals for sound tapes they created. (5/76)

The one field trip to the AELC that Jackson teachers have been able to make to Harrisburg was designed to involve children in several modes of sensory content and expressive themes. The children, from two first grade classes, composed a brief description of their day for a composite mural they left on one wall at the Center:

> This is a first grade experience in drawing the places we'd like to live. After drawing our own place, we then made connections to our friends places. Then we made places that we could meet together and places to buy groceries. We made shapes with our bodies and acted out some of the scenes that we drew. Some of us sang a song about the place, and others of us made the sounds of a village coming awake.

Three problems have become increasingly clear and more pressing during the course of Jackson School's adoption of aesthetic education. First is the distance to Harrisburg and the Center, a trip of over two and one-half hours. A second problem stems from the unavailability of optimal physical facilities, especially a space in addition to the present classrooms for multi-arts aesthetic education projects and for performances and exhibits. The third and most pressing problem concerns the organization of the aesthetic education curriculum, especially in the intermediate grades. The root condition is typical of virtually all schools: in the upper grades curriculum parallels the activities of the academic or professional disciplines and the realms of practical or social affairs in the larger society. Curriculum at this level, irrespective of the content area, tends therefore to be oriented to competence within an identifiable sphere of activity rather than to achievement of individual skills, perceptual or conceptual or practical. The problem for aesthetic education raised by this almost pervasive fact of schooling is reflected in Union School.

The comments of several intermediate teachers and the reading specialist are very illustrative:

> T1:...all along we've been trying to get it (the aesthetic education program) to relate to what we're doing here; but so many times it just seems to be an isolated thing... I really don't think the program has related in anything -- to social studies; probably language arts more than anything. In the fall in-service with the Center we said that what we wanted to concentrate on was relating the materials. We had some good experiences, but mostly for ourselves. As far as something we could take into the classroom--not much.

This teacher went on to substantiate his point:

> ...I've used Dramatic Plot, Word Pictures, and Point of View a couple of times. Now, for Point of View you could legitimately say it is social studies, because you're teaching the kids to look at the things around them and that's part of what social studies is. But we're also expected to cover content areas, and these are the things your children are tested on... We gave one achievement test in the beginning of the year, and the same test [in the spring]... The school is oriented toward the results of these things... Now I've been fortunate with my language arts because the children I have read, on the whole, above grade level. We can do more in the creative areas. I'm working with the "Imagine and Write" booklet the Weekly Reader puts out, and "News Guide" and some of these things; and they can get skills and a chance to go beyond, too, but I couldn't do this in, say, my social studies. (5/76)

Two other teachers who were also present for this discussion with the CEMREL evaluator supported the first teacher's conclusions. The reading specialist, especially, found the materials as written difficult to "adapt" for her instruction, the great part of which was remedial. The key factor, however, may be indicated by the reference to using the materials "as written." For the reading teacher and the classroom teachers all acknowledged being able to use individual methods and activities "from the in-service workshops" to help realize the objectives of various lessons they had planned. Their essential claim appeared to be that "[we] don't find the kids adaptable to whatever subject you're teaching, especially the basics."

Again, the claim appears to be conceived in terms of the materials being used pretty much as written--without lessons or units being individually selected out for use. The teacher quoted above suggested how the materials might be best organized to legitimate and serve their unique ends:

> The way it would work best really in this school would be to have a set period of time--say, 45 minutes or whatever--and alot this time for "awareness" or whatever it might be called, because that's what it's all about. We would do just the things in the packages without trying to say this will be language arts or learning how to read or write.

A second Cooperating School is Gettysburg Elementary School, located in a suburb of Harrisburg. It is a school of approximately 700 children and 30 teachers and specialists. The surrounding community is suburban; socioeconomically, middle to upper-middle class. As discussed below, Gettysburg manifests a number of conditions and features common to the efforts within other Cooperating Schools to bring about programs of aesthetic education. Equally interesting, however, are the sessions that Gettysburg teachers conducted for their children.

One series of activities was focused on radio drama. This series is described in the following by Mr. W.:

> The objective of the radio drama experiences was to foster children's use of imaginative language and to understand the social-interactive elements within the form and content of radio drama. The first session was on the form and shape of radio drama: script, form, and the effects of imaginative use of them. The second session examined sound, sound scope, sound effects, the use of music. The third session was devoted to building various kinds of content into dramatic compositions. (5/76)

Gettysburg teachers and children were also involved in an oral history project. This was considered among the most unique and valuable of all the Center's activities. In the Center's year-end status report, the project is described as follows:

> A Special Note
> Some 34 Senior Citizens joined with 80 students from [Madison School] and [Gettysburg School] in an Oral History project that culminated in a publication entitled Talking Together, a highly meaningful and educational experience for all involved.

One of the uncommon aspects of the project, according to Mr. W., was the continuously positive attitude and behavior of the children, a result of the Senior Citizens' participation:

> Generally when we have children in here, we spend a great deal of time with them establishing modes of management, keeping their mind on positive aspects. The only time that we've had tremendous success in bringing in children cold to a situation was the Oral History project. We found you could put a room of the most active kids down there talking with senior citizens and they become gentle as lambs. It was really beautiful!

Excerpts from the publication Talking Together are illustrative of the thoughts and feelings communicated between children and adults as they shaped the final anthology. The quality of this work is indicated in its brief preface:

> From you I receive,
> To you I give,
> Together we share,
> That's how we live.
> From a song by David Zeller
>
> Aesthetic Education is a process of becoming more aware of persons and things in your personal world, and of finding ways to respond clearly and surely to them.

The anthology is enhanced by photographs of the children and adults taken during the interview sessions, and by children's drawings which depict various events, personalities, and objects du temps that were recounted by the senior citizens. A final ceremony in the Ways and Meaning Place was held to present copies of the anthology to the senior citizens who participated. The children themselves were present, as well as members of local agencies, government, and the community at large. Mrs. Shapp, wife of Pennsylvania's governor, presided. In the long run, however, what may prove to be most memorable will be the intangible effects of this experience, some of which are exhibited in the children's writings. The following was the contribution of a fifth grader at Gettysburg:

> Do you know how to plow a field by hand? Well, I know a man and he does. His name is Mr. G.
> He used one and two hitching horses. He swung six horses to pull three plows at one time, can you believe that! And one of those plows weighed as much as two mules! He used the plows to turn the land. In South Carolina they called turning land 'broadcasting.' When you're through, the land is all level and then you draw your rows. When they did it, they didn't even have rulers, can you imagine how hard that would be?

A student from a third Cooperating School, Madison, was the author of the interview which follows:

> I know a lady named Miss J.F. and she is 67 years old... They had to grow their own food and they had to work in the fields all day because they didn't have any stores. They rode on sleds when it was snowing. She was the only one in her family and her grandmother raised her and her eleven cousins. Their mothers only came to visit them on Christmas.
> They grew corn, peas, beans and vegetables. They had low prices and they had gold money and yellow paper money. When she went to school, there were only eighteen kids in one room. They didn't have grades. They all had to learn all at one time and their books were called first readers. Their transportation was on horses and buggies...

The aesthetic education program at Gettysburg School, as noted above, exemplifies a number of dynamics and conditions generally characteristic of attempts in Cooperating Schools to implement aesthetic education. One of these is the formation of a group of core teachers. The process by which core teachers were originally involved is described by Mr. H., principal of the school:

> ...it was just a pilot program that was available. I approached some of the teachers about it; the ones I thought would be interested in it. They agreed to see what it would be like, and that's how we got involved. Six of the seven have been with us the total time. There is one new person at it.

The extent of teachers' participation is largely dependent upon factors of individual interest and commitment over time than on external influences. In addition, if a teacher is not among the original group of core teachers, her awareness of the program appears frequently to come from extemporaneous contacts through informal lines of information sharing and interaction. ("Informal" here is meant to refer to patterns of communication and interaction that are not explicitly planned for, but which arise, not entirely at random within the context of the overt, intended structures of the institution.) Mr. H. also discussed the process of informal dissemination within Gettysburg School:

> I think the program has had an effect on the other parts of the school, on other teachers and students. To some teachers it has had more effect. We've had teachers who have asked about the program and what's involved; for instance, hearing about the trips over to the Center and asking about them. I think it's kind of hard to judge the total effect. I think it's beginning to rub off on some of the others, and I think just the association with... [the core] teachers at team meetings or faculty meetings or in the teachers' room and that kind of thing, has carried the idea...
> I think it's been a really good program; I'm pleased with it. I don't think it's for everyone--for every teacher on the staff; that's something I've accepted. I have some teachers that won't have anything to do with that type of program, but I've accepted that in principle. I think that's the way they are, and they get things across to their kids in maybe a different way. (5/76)

Mr. H. and the teachers interviewed at Gettysburg were generally agreed in their assessment of the support provided by the AELC. The Center was thought to have provided, on occasion, certain physical and material resources that were unavailable to the school; or a place especially suited for a special or culminating activity, in much the same way that experiencing the arts first hand may heighten and crystallize prior understanding and awareness. But the Center exerted a more continuous and fundamental influence in helping teachers extend and deepen their vision of aesthetic education. This growth rested, as one teacher pointed out, in concrete and direct encounter of aesthetic phenomena that exemplified forms of awareness and understanding beyond those previously held:

> I guess [our in-service experiences] were worthwhile because we were doing it ourselves. This is the best way. That's how I learned the most about relating other things that had the ideas of materials, but expanded on the material themselves, like movement and sound, or dramatics... if you have someone who's not a teacher giving the class, someone who's a specialist in their field, they can present with more enthusiasm and they don't get bogged down; they can always draw out a related activity. It's looking at the objectives with a different eye and a fresh feeling rather than the same classroom-oriented kind of stuff.

Another teacher confirmed this view, referring to the process as one of gaining "confidence":

> I think having seen them [the specialists] do it really gives--I don't know--more confidence to do it yourself. And having done it with the group [of teachers] and then going back to the classroom was a lot more effective. It is especially good to learn from someone who is so talented. (5/76)

This teacher, in effect, applied the principle of in-service training to children's learning by pointing out that learning and growth are greatly encouraged by taking a clear and distinct view of the ends desired:

> There's such a variety of ways you can use them [the materials]; just about any way you want: introducing the objectives of the packages or reinforcing something else or just having something different to do. But it's like extending anything [subject area]. They [the children] know or have some concept of a lot of the things, but I don't think they realize them. They know that certain things are art kinds of things...dances or music-related or involved with some other form. But I really don't think they think about it until they start talking about what exactly we are doing, and how we can do this or change that to get something that is more pleasing or striking. (5/76)

A final note will be made concerning the problem for aesthetic education surrounding the change in the nature of curriculum between primary and intermediate grades, particularly the shift in upper elementary grades to instruction organized around spheres of activity. The point is made clearly by a Gettysburg teacher who taught second grade the previous year, but was teaching fifth grade in the present year:

> I used more of the packages when I was teaching second grade last year. This year it seems like trying to fit it in is really a problem, but I have used some in language arts--from Constructing Dramatic Plot and Creating Word Pictures. It was very effective when I did use it. I have a low section of fifth graders and they really got into it.

The third Cooperating School, Madison School, has had teachers and children participate in activities of the Center. There was a group of teachers involved in a full in-service training cycle. Yet, there has been, for reasons discussed below, only minimal and uneven progress toward establishing a program within the school. Madison is an inner city school of approximately 650 children. It is located in a lower socioeconomic area and has received considerable Title I money.

In addition to its participation in the Oral History project--which, it might be said incidentally, was a notable achievement in bringing together children from quite different social and educational backgrounds, as well as in bringing children and older adults together--Madison children took part in a unique activity, a clown study. This is described in the following by Ms. W.:

> The principal at Madison, Ms. J., started it with one teacher... and she brought her children down for a 12-week cycle. We started with really some basic things and a sequence of skills began emerging. We used a local artist whose character is Fletcher the Clown to stimulate the children. At first we concentrated on creative drama exercises to lead them into creating a clown character. We worked in some activities from Constructing Dramatic Plot to build some skills for story routines as part of the general sequence. Even when we worked on plots and stories, our focus was on the point of view of a clown, not a regular kid...Since all of these kids are also Title I kids, we used several adults in addition to our clown to bring in extra skills and attention and expertise.
> (5/76)

Interestingly, Ms. T., the teacher whose children were first involved in the clown study, was the only teacher from the in-service group that brought children to the Center. Two other teachers from Madison who were not in the in-service group did have their children in Center activities.

This fact is evidence of the inconsistent relationship (though productive as far as individual activities) between the Madison staff and the Center, and the virtual absence of progress toward developing an aesthetic education program in the school. Mr. W. accounted for the latter as follows:

> That school is a very unique one in that, as a Title I school, they just get everything. So there's nothing amusing or teasing or seductive about a package to them. They've got packages stacked to the walls of everything that ever came out. All the teachers want a little time to teach without having to learn some new procedure. Even though I was happy with the inservice workshops, with their discussion and thinking about aesthetic education and with their cooperation and inventiveness and energy when we were working together, I just don't think the packages have a future. They've had 18 months to work into them and they haven't hooked on yet. (5/76)

## Prospects for the Future

By the end of the last school year the Center had reached the point where clarifying an operating rationale was the primary objective. Mr. W. stated the task in the following way:

> We're right now beginning to focus. We are in a sense "challenged" by the state department people and by individual school districts in the Cooperating Schools group to focus in on what we can measurably achieve and restructure our operation, our facilities, and our staff to meet these goals. (5/76)

This will be not only a philosophical task, which especially in reference to teacher education, is already well underway. The task is also very much an administrative and logistical one in light of expected, significant budget cuts. The AELC will necessarily have to respond to changes in the overall shape and direction of the Ways and Meaning Place. WAMP is likely to move more into the area of the arts, supporting special educational concerns: problems of the handicapped and the aged, in particular. The Center's experience with intergenerational programs will, in all likelihood, be applied to future plans. WAMP may well move toward becoming a training institute in the special areas of education noted. Should this happen, the staff and resources of the Center, and perhaps its clientele, could provide continuing support for these services.

In any event, the Center will maintain its relationship with the public school community, though probably in a modified form. Two of the Cooperating Schools which began last year will very likely be replaced with two new schools. These schools will be closer to the Center. They will have specified programmatic needs and goals. These may refer to the development of teacher expertise in particular realms of the arts or aesthetic education, or to the role of aesthetic education within comprehensive instructional methodologies such as individualized instruction. Using the teachers in one of the Cooperating Schools as a point of origin, contact through school meetings and workshops has been established with teachers in other schools in the same district. Plans are also being made to expand the Center's resource library into a fully developed drop-in informational exchange or teacher center.

# CHAPTER IX

# AESTHETIC EDUCATION LEARNING CENTER: PERFORMING ARTS FOUNDATION OF LONG ISLAND

The Performing Arts Foundation of Long Island is chartered by the New York State Board of Regents to operate a year-round professional theatre, a young people's theatre, and an Arts-in-Education Program--the latter incorporating PAF's Aesthetic Education Learning Center. The Foundation grew directly out of the Title III ESEA PACE Project begun in 1966 that placed artists in the junior high schools of Huntington Township, Long Island. Ten years later the PAF Arts-in-Education Program has the distinction of having successfully made the necessary transition from federal funding to school district support, thus being the sole survivor of the original Title III performing arts projects.

At the outset PAF, in cooperation with the Suffolk County BOCES III[1], was the producing agency for an extensive series of music, drama, and dance programs in the Huntington Township Schools. In addition, PAF created the professional theatre company needed for programs that served as the drama component of the Project. The company performed in the schools during the week and in the community on the weekend. Between productions, the actors served as artists-in-residence in the schools.

As described in a forthcoming issue of *Impact* (the journal of the New York State Association of Supervision and Curriculum Development),[2] the Project's beginning found that "in-school professional performances were [so] rare and artists in the classroom were so unusual that they were regarded with a mixture of consternation, suspicion and awe." In the ten-year period which followed, PAF has generated not only a range of programs and services intended to meet needs of the schools, of the communities, and of the artists, but a rationale for the value of theatre arts to the processes of education and to the quality of individual life. This rationale is articulated in the *Impact* article cited above by PAF's associate director for the Arts-in-Education Program:

> All art is communicative. Theatre arts, which speak directly and forthrightly (and include elements of music, movement and the visual) are perhaps especially appropriate for arts-in-education. The training techniques basic to the acting profession which help a performer "communicate" a role, provide appropriate tools for using theatre as process. PAF presents *theatre for* people (an aesthetic experience), *with* people (participation in the experience) and shares theatre as a process for learning and human growth...
>
> There are untold ways of teaching, but real learning is a creative and joyous process. PAF artists do not presume to tell a teacher how to teach; that is not their area of expertise. What the artist can share with the teacher and students, no matter what educational methods are in use, is another way of 'getting the creative juices flowing,' to motivate the desire to learn, to foster the development of communicative abilities (verbal and non-verbal), personal and social awareness, and aesthetic perception of the world around them.

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[1] BOCES is an acronym for Bureau of Cooperative Educational Services, an intermediate level unit of the state department of education.

[2] "An Arts in Education Model," *Impact*, Winter 1976-77, in press.

Within the scope of PAF's aims as outlined in the preceding statement is the community beyond the school. PAF has entered cooperative ventures with a variety of institutions. Presentations have been developed for such organizations as the Walt Whitman Birthplace Association, Stony Brook Museum, Nassau Community College, Hofstra University, and the Unitarian Fellowship. Artists have adapted theatre techniques and processes for use by youth groups, senior citizens groups, and librarians. Finally PAF has been the principal arts and humanities program of the New York State BOCES III service area in the period 1967-76.[3]

The PAF Aesthetic Education Learning Center stands as a district function, yet largely within the domain of Arts-in-Education programs. The relationship between the two is characterized in the Impact article as follows:

> Although the focus of the CEMREL program is not identical with PAF's, the ultimate objective of both is to improve the quality of life through integration of the arts into the education of all the children. In three cooperating elementary schools in the area, the two programs are intertwined, and several other districts have requested PAF artists work with and train teachers in the combination of the two programs.

Another alternative, not mentioned in the above, is the provision of consultation and workshop training in the use of CEMREL materials and of other resources for aesthetic education where theatre arts or creative drama processes are not considered the sole or central strategies and outcomes.

## Major Programs and Activities

There are three components to PAF's Arts-in-Education Program: performances, artists-in-residence, and teacher training workshops. These services are offered to schools, and where applicable, to individual teachers. They may be obtained in various combinations for various periods of time, according to a standard schedule of services or as a tailor-made package. Work in the schools may also include classroom visits and mini-presentations by one, two, or three artists.

Performances consist of original pieces developed by the Arts-in-Education theatre company. They are designed to relate to common educational topics and oriented to specific age groups. They are usually participatory. In recent years themes have included medieval times, the American westward movement, ecology, an adaptation of "The Odyssey," and a Bicentennial Collage of American history.

Artists-in-residence involve teachers and students in theatre techniques designed to illuminate theatre articulated goals. Following is a description of "a three or four day (45 minute sessions) classroom theatre experience which deals with both a curriculum objective and the process of human growth":

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[3] In 1967 all three Suffolk County BOCES combined their arts and humanities programs, a category now called "Suffolk County Arts in the Schools" programs.

> The objective: to lift the concept of exploration off the printed page (or TV screen) and give the students an understanding of how it felt to be Columbus or Neil Armstrong.
>
> The sequence might be: theatre games designed to stir imaginations...involvement in theatre techniques for improvisation (mime, graphics, etc.)...creation of an unknown, endless space in the room...small group improvisations on feelings of doubt, fear, excitement and achievement, and on cooperation to reach a goal.
>
> The outcomes: experiencing exploration and discovery... probing the ability to deal with feelings...understanding of human interdependence...and some basic theatre skills.
> (From the Impact article cited above)

Workshop training for teachers is the third major component of the Arts-in-Education program. Creative Classroom I and Creative Classroom II are the two principal offerings. The first is designed primarily to engage participants in theatre games, improvisation, movement, music, mime, and other techniques and exercises so that they acquire knowledge and skills in theatre processes and their application to the classroom. Both Creative Classroom workshops are open to administrators, parents,and community leaders as well as teachers.

Creative Classroom II is directed toward the broader aims of aesthetic perception and creativity. Within this rubric, the course is organized around the objectives of aesthetic perception, self-awareness, sensory perceptions, the creative process, and communication through the arts.

Among course activities is maintaining a personal journal "to record and document observations, responses and experiences." The journal is intended to foster a life-long disposition to "explore, experiment, and record" personal perceptions of aesthetic qualities wherever encountered in the individual's life. The journal activity for the course includes a sense documentation component and a self-awareness component. In the first, students are expected to do such things as "find two smells of a contrasting nature" or "find the same color in three different places or objects." In the second component, students are to respond in five ways to a sentence stem to make statements about the personal meaning of their experience. The sentence stems include "I have been...," "I like...," "I dislike...," "I desire...," and "I need..." One class session is devoted to discussion of goals and such terms as "aesthetic," "aesthetic experience," "perception," "communication," and "creative process." Quotes from various authors concerning aesthetic education may be explored. Throughout there is the emphasis on imaginative perception through the senses and personal expressiveness as central to aesthetic experience. Other class sessions are designed to pursue sensory and aesthetic perception and self-awareness and expressiveness through such activities as theatre games, pantomimes, storytelling, sensory analyses and environmental explorations, role playing, and exploration of the media, techniques, and creative processes of the various art forms. (Quotations are from "Syllabus for Creative Classroom II," PAF, 1976).

A 16-hour workshop using CEMREL's teacher education unit, Arts/Parts, was given for the first time. This workshop paralleled the Creative Classroom workshops in its objectives and methods, with the principal difference being that content was arts specific. Relatedly, greater attention was given to critical analysis, judgement, and appreciation. Formal understanding, however, was not pursued for itself--to broaden participants' knowledge about the arts--but to enhance their experience of the arts and the aesthetic qualities of objects and events in their lives. Formal understanding enters and affects capacities for imaginative perception of sensory content by expanding awareness of the possibilities in which such content may be formed into expressive images. Throughout the workshop, in each of the sessions devoted to one of the art forms, participants were also encouraged to examine arts and non-arts objects for the expressive qualities conveyed to them. This concern for the concrete and the personally meaningful was evidenced in time set aside in most of the sessions for each participant to discuss objects they found especially expressive; the procedure followed being to refer to demonstrable qualities of the objects which the individual found to evoke expressive images. Another element of the workshop which clearly reflected the aim of using the arts as a vehicle to increase concrete and personal aesthetic responses was introduction of participants to theatre techniques. Creative drama processes--including theatre games--were extensively used throughout the workshop as a means to heighten perceptual sensitivities in general. More than this, however, participants were acquainted with specific techniques of theatre, at a level accessible to those without training or much prior knowledge of theatre arts. These techniques could be used to structure improvisations or short and relatively uncomplex performances so that an essential quality of theatre was present. Among these "simple tricks" were exploration of stage area for contrast and balance in level and distance, maintenance of effective physical relationships (especially distance and visibility) with the audience, suggestive exaggeration of movement, variation and continuity in timing of events (especially the use of surprise), and strict psychological concentration by performers to achieve characterization.

Another major line of activities undertaken by PAF/AELC is to bring information concerning arts in education and aesthetic education to schools and other institutions charged with education or related services for children and adolescents, to the educational profession, and to segments of the general public. The public may be reached through community or social service associations, arts and cultural organizations, parents' groups, and consumers of broadcast or journalistic media. A representative of PAF Arts in Education/AELC has appeared before or been the subject of coverage by each type of institution, agency, and medium mentioned above at least one time during the past year.

Initial contacts with schools and related insittutions have been relatively frequent, and these have extended not only to public schools, but institutions with special missions, such as schools for the deaf, orphanages, and agencies serving youthful offenders.

PAF continues to extend lines of contact to institutions and groups who may implement or support the implementation of arts-in-education or aesthetic education programs. One important example of PAF's efforts to disseminate the idea of aesthetic education was the South Huntington Union Free School District's Superintendent's Conference Day in November, 1975. The entire day was planned, as the conference program stated it, in accord with "both the Bicentennial theme and that of aesthetic education. Both are timely topics which are allied to the education of South Huntington children, and were chosen by the Planning Committee appointed by the [Superintendent's] office and the Executive Board of the South Huntington Teachers Association." PAF artists from the Arts-in-Education company presented the "Bicentennial Collage." Ms. N., AELC Coordinator, spoke on the Arts-in-Education and aesthetic education programs, and showed the film "How Does A Rainbow Feel?" After a coffee, workshop demonstrations for certificated and non-professional staffs at all grade levels were conducted. Teachers and children from Hunter School, one of PAF's Cooperating Schools also participated.

Another institution, of a type not previously noted, with which PAF has established a productive relationship, is the university. PAF has worked especially closely with the State University of New York at Stony Brook. PAF, Stony Brook and a local school district collaborated to write a proposal for a thoroughgoing arts in education project. All the parties had committed resources and interests. Mr. R., co-coordinator of the Center, has outlined the project in the following words:

> We did get it started, but Dr. H. [of Stony Brook] put most of the proposal package together. He and graduate students in developmental psychology are involved; and people from the theatre department, the dance department, the music department, will also be involved in one way or another. A local theatre group [from Stony Brook, New York] will be involved; PAF and the AELC are definitely involved. We have a school within walking distance of the university campus. We especially feel good about the fact that it involves many elements of the community. The psychology department is very much interested in measuring and assessing what it takes for an ordinary teacher to turn her head around in understanding what the arts and aesthetics are about...I don't know what they'll come up with--it's hard to assess these things, but Dr. H. says this grant could only be the beginning of a much larger project directed very broadly at the community.
>
> (5/76)

Although the funding ultimately was not granted, the scope of the proposed effort is indicative of the degree to which all the partners had committed resources and interests. It is likely that this working association could be easily revived for future projects.

## Sketches of the Cooperating Schools

In one important sense, this past year was a transition year for PAF in its relations with its Cooperating Schools. The success of aesthetic education in any schools working with PAF is, to a point, necessarily as much a financial as educational issue. PAF cannot afford to provide a staff member to work with a school over a period of time without some form of income to cover the cost incurred. The optimal arrangement is for a district or school to contract for arts-in-education services, these fees helping to defray costs for training in aesthetic education. In addition, artists themselves may use materials as part of the work they are doing. Perhaps even more importantly, the artist's work demonstrates levels of learning that may be reached through the materials, but which are often not realized by the relatively inexperienced teacher using the materials alone.

Two of the three Cooperating Schools which began the 1975-76 school year had no aesthetic education consultant, and indeed, none of the other arts-in-education programs, available to them. Yet, in one of these schools a small yet apparently viable use of materials was sustained. In the third Cooperating School there was an active core of about four teachers, and an equal number of less active teachers. Of these eight teachers, half completed a six-week inservice workshop. Two participated in the Arts/Parts workshop described earlier. Conditions at this school will be reviewed at some length below.

Before going on, it should be reiterated that this proved to be a transition year for PAF regarding Cooperating Schools. While one school was left virtually in the doldrums, another was on its own, and a third had only a relatively small group of participating teachers, avenues to other schools--schools with money and a greater number of enthusiastic teachers--were opened. Further, conditions which engendered these opportunities for new schools were not accidental, as Ms. R. pointed out:

> ...this is PAF's ninth year in operation. Yes, we've had a lot to do with turning the climate here in this area toward the arts...Culture has become more popular, and we're even getting a little swamped with PTA ladies who want to bring in a lot of shows for the kids every year; but the training of teachers and the purchase of materials costs considerably more. However, we are still coming up on the wave though close to the crest. We can't take all the credit, but I don't think there's any doubt that our nine years of hard work has had a significant impact.

In considering new schools for the 1976-77 school year, PAF had the choice of schools from at least four districts that could make money available to pay for the consultant and training services of the Center coordinator and to purchase CEMREL materials.

Hunter School is a rather large suburban Long Island school, its student body numbering 750 and its faculty more than 35 teachers and specialists. The obstacles to growth of aesthetic education at Hunter display familiar characteristics when viewed in light of the shared experience of Cooperating Schools. These obstacles are not of a uniform character. They are derived from the school's structure as well as the experience and personalities of individual teachers. Certain obstacles are related to general concerns of schooling, especially having to do with grade level-appropriate curriculum and instruction.

There are special difficulties attached to training in a curriculum area where objectives in learning are capacities like imagination, perception, expression, and critical judgment. Prepared materials may be necessary for the naive teacher, but can never adequately indicate the "tacit" dimensions desired capacities nor the diverse behavior in which these capacities may be manifest. Teachers must also have the (artful) skills to spark internal responses as well as shape overt behaviors.

And there are obstacles which are attached to training in an area where curriculum materials may be, at one and the same time, both critical to adequate teaching and only one component of truly accomplished teaching. In practice this condition results in having to find the delicate balance between having teachers thoroughly familiar with using materials as written, on the one hand, and having them capable and disposed to generate other means of instruction to the same ends, on the other hand.

Virtually all ten teachers interviewed at Hunter held that for teachers to have become involved in the aesthetic education program, it was necessary that they first have become very familiar with the content of the materials and procedures for deploying them in the classroom. The teachers interviewed included those active in the program, those involved but less than active, and those not involved but knowing about the program.

The notion of familiarization that is used by these teachers and those in other Cooperating Schools, however, seems to extend beyond having the practical knowledge and skills necessary to use the materials. The extended meaning is that the materials can add something to the classroom that is worth the teacher's investing her time. Various aspects of this extended meaning are revealed in the comments of several individuals cited below.

Ms. N., co-coordinator of the Center, found, unexpectedly, that teachers want a detailed examination of the materials.

> I realized that you've got to take it out a-b-c and go through it. You must do that or [the materials] will never get out of the box. This fact surprised me. I think the first time I went to a meeting about CEMREL materials, I said, certainly we don't have to demonstrate the kits to teachers, but I find that for this reason or that, it's a necessary part. (5/76)

In a closely related vein, Ms. M., a primary teacher at Hunter, suggested that the full set of twelve units is too formidable. Teachers, in other words, face an overwhelming task in examining all units together:

> I think your packets are wonderful and everything, but there are people who will never use them in this building - that's why I'm saying if you could almost suggest certain packages for certain levels, you'll get more people to use them because they're overwhelmed by them all together. (5/76)

Finally, the influence of at least implicit, if not reflective, standards of judgment is suggested by Ms. G., an intermediate teacher. She strongly emphasized the fact of teachers never confronting new materials without some prior, established grounds for choosing:

> If the use of materials depends on each teacher's impression of them and her choice, three-fourths of them are going to avoid it; and the one-fourth that gravitate toward it will use it. Of the one-fourth that use it, half are going to use it incorrectly. They're going to dead-end it, and the other half--to tell you the truth--were probably doing it anyway, so they really don't even need your kit. (5/76)

In other comments, Ms. G. indicated what she means by "doing it," that is, her view of aesthetic education within the overall school curriculum:

> ...I do not believe that you can in this day and age take aesthetic education and make it another curriculum...It has to be coordinated to the existing curriculum areas; to reading...the name of the game in elementary school is learning how to read and write. It's not learning how to smell and sense and feel and be a better person; not today anyway. When education moves forward, then hopefully this will be a goal..[When I first saw the materials, myself] I thought they were marvelous for the simple reason that someone...actually put down, let's say, what open education was all about.

The contention advanced in Ms. G.'s analysis, and also supported by on-site observation and interviews, is that, at least initially, teachers must not only be able to manage the materials instructionally, but to have some notion of the place of aesthetic education within schooling. Whether or not aesthetic education is thought to be subsumed within another area, or an independent area (which Ms. G. doubts is a widely held idea), it must have an identity. Ms. G. has referred to "open education," but defined the term to be virtually equivalent with development of aesthetic perception and creative expression. Most importantly, Ms. G. has attributed an independent stature to aesthetic education.

Other teachers, who have used the materials and related methodologies only infrequently, have apparently not considered aesthetic education as an independent domain of learning--whether or not an independent area of study. Yet, this restricted view, while true of primary and intermediate teachers alike, does seem to have different origins for these two groups of teachers.

The primary teachers at Hunter are "some of the most exciting people in the building" in the eyes of Ms. N., PAF aesthetic education coordinator. They are, many of them, approaching the roots of aesthetic education by structuring learning so that it is concrete and experiential and grounded in the children's focussed awareness of physical-sensory properties of an object, behavior, idea, emotion, or any other item of experience. Two of these teachers characterized their approach to teaching, and its implications for use of the aesthetic education materials as follows. They meant their comments to apply to their colleagues as well:

> Ms. F: I feel that the kits many times are much too stilted in what they direct the teachers to do; and I think that primary teachers in this school do an awful lot of this kind of thing every day without the use of the kits.
>
> Ms. A: I have gotten some wonderful ideas from our [inservice] meetings and classes, and when Ms. D. was in my class. We have followed through on our own, but as far as my going and getting a kit and using it at various times, I haven't done this too much...I haven't been able to organize myself to go through the kits, and I find them cumbersome sometimes. (5/76)

The underlying conviction seems to be that devoting time to an ordered and thorough teaching of the materials would somehow go beyond the existing purpose they might be considered as serving. A third teacher, Ms. C., expressed the matter more specifically in this sense:

> In the things we are always doing with our children, something related to the packages may come about--but we don't always go to it [the materials]. I know we'd learn new things, but there just is not the time to spend on it when that moment arises.
> (5/76)

To give an idea of what "new things" might be learned from conscientious teaching of the materials coupled with inservice training, a comparison can be made of typical activities of primary teachers who differ in their use of the materials and involvement with the PAF inservice training. First are accounts of teachers not actively involved:

> Ms. F: We talk about visual imagery all the time--when we're reading a story, or when we're reading with the reading groups, when we have discussion time. We might focus on describing animals we've seen at the zoo that are like animals we read about. This way makes learning part of their everyday living.
>
> Ms. C: When we returned from the game preserve, many of the teachers had their children write stories or draw pictures and discuss each animal. In my class this morning we discussed the camel. I asked the children, "If you were to draw a camel, what shapes would you use?" "What does his fur feel like, and how do you think it would feel?" (5/76)

By comparison, Ms. M., a first grade teacher active in aesthetic education, discussed a unit in which she began with what the previous teachers have referred to as "visual imagery" but extended it significantly further:

> I had the children describe how people would be feeling if they had certain looks on their faces. I used the masks from Creating Characterization to reinforce this. But then I went on to encourage the children to show feelings by moving their body. [Ms. N.] has helped me a lot in doing movement with my children. From here we went into movement in relation to one another, and we could develop story lines that were shown non-verbally as well as written out.

The difference in Ms. M.'s approach is that she is not only attempting to enhance children's physical-sensory awareness, but to develop them toward the end of greater aesthetic perception: the perception of possibilities by which sensory content may be formed into images that express some feeling quality. The situation with intermediate teachers, however, is somewhat the converse.

A major concern in the intermediate grades is with integrating aesthetic education into the curriculum areas. Ms. G. emphasized this fact when suggesting how teachers are best introduced to the materials:

> The thing to do would be to demonstrate the materials to the teachers at a faculty meeting--at a lunch meeting; one grade at a time. Have the teachers watch it and, for the ones who agree to a follow-through, show them how they can use them. Specific guidelines: ten ways to use it in language arts, social studies, or with the reading groups. You give them a plan: Step one, do this; step two, do this; step three, play this.; step four, sign your children up for the gym so they can do this. And so on. (5/76)

Ms. G.'s method overcomes one problem associated with the strategy of integrating aesthetic education into existing curriculum areas: the forms of learning that foster development of aesthetic perception and awareness are distinctly attended to because materials are used as written. These forms of learning may be generally characterized as intended to foster imaginative perception of sensory/aesthetic content. It appears that such learning may also be lost if arts activities, performances or productions are attempted without attention to their constituent dimensions or the underlying skills necessary to their generation.

In Hunter School, many of the teachers and children have become quite enthusiastic about theatre as a result of PAF artists working in the school. A good number of teachers have tried classroom dramas without approximating the vitality (or "spark" to use the teachers' word) that is evident with the artists. One teacher clearly expressed the disparity in a written statement giving her assessment of the materials:

> The main problem which I have found is the classroom teacher's feeling of inadequacy. For many of us creative expression does not always come easily. It is therefore extremely necessary to use the kits in conjunction with the PAF players, teacher demonstrations and/or workshops. These are essential to the program and should not be a 'one-shot deal.'
> (Submitted 5/76)

Another teacher described a systematic approach she has found to be successful for introducing her children to story-writing and drama. It is an approach which attempts to carefully prepare the children for imaginative and spontaneous improvisational drama:

> I've found you have to start first with a small group. I use it with the reading groups and start them off with the package [Constructing Dramatic Plot]. They can write their own plays from playing the game on the sheets that are provided in there.
> ...I certainly don't do it in September. I wait until I'm familiar with the children--I would say the end of October or beginning of November...They can also practice story-writing with the spelling words.

The teacher stressed that children must acquire the conception of drama; this then underlies their practical skills:

> With story-writing or playwriting or reading, I always bring up the idea of the "problem," or the plot, that has to be solved. I use the word "problem" with the children because I think they understand that better than "plot." It has to be defined and solved. I will ask them to figure out what the problem is in their stories even when we're reading them aloud...
> The first plays they write and the first ones they get up to perform will not be as good as the second ones whether they have had the demonstrations or not...

The teacher acknowledges, however, a balance between disciplined study on the one hand, and spontaneous imagination on the other:

> When a child has done his play, you can go over it and say, alright, what do you think worked, and what didn't? ...But you cannot press too hard. It's better to take a fresh idea for the second try. If you don't you will probably lose something--that spontaneous creativity. Then it becomes a regular assignment. (5/76)

The effect of the materials must be deliberately to create opportunities for learning whose goals are the acquisition and development of aesthetic perception and awareness. Such a program extends beyond teaching which emphasizes concrete, experiential, and physical-sensory modes of learning alone. It also aims toward forming the capacities for imaginative perception that enable creative and skillful performance in arts activities.

Ms. N. has adopted the strategy of making herself available to individual teachers for short demonstrations of the materials emphasizing the principles of teaching and learning described above. By the end of the school year, she had begun to lay the foundation for working with a group of teachers which numbers about the same as the group which had previously been using the materials on a recurrent basis (the core teachers in inservice training plus others using materials).

Most of the new group are primary teachers, but some are from the intermediate grades. One intermediate teacher in particular wanted assistance in classroom dramatics. Her children had had a PAF artist, but were finding trouble doing their own plays. Primary teachers have had classes of the sort described below in a letter Ms. G. sent to the National Aesthetic Group newsletter, Our Bag, and to be placed in PAF files. On-site observation of Ms.N.'s classroom work with children (which did not include the one described in the letter) indicated that this work was all very nearly of the quality of the session recounted in Ms. G.'s letter:

> I found some delightful results recently when [Ms. N] of PAF's Arts in Education Center visited my classroom and used the CEMREL Creating Word Pictures package. Children were asked to describe some unusual word combinations such as 'Peanut Fingers' and 'Caterpillar Train'--how these images might feel, move, look and sound. The imaginative responses led them to create their own two card word images. Giggles and smiles broke out as children described a 'Fog Fairy,' a 'Puzzle Man,' a 'Glass Rainbow' and a 'Peanut Indian.' The children were then asked to give color and form to their fantasy creatures. Ideas were explored orally as to color, shape, texture and setting. It was amazing to see the 'ideas' flow onto paper.

Finally, but its very size and structural characteristics, Hunter presents difficult obstacles to organizing a sizable group of teachers for training in the materials. The staff tends to be very individualistic and their professional prerogatives are guaranteed through strong unions and associations. Attendance at workshops and participation in the aesthetic education program, in general, has been entirely at the teachers' discretion; and, thus, very much tied to the teachers' being able to realize successfully, in her own estimation, the needs and objectives by which she judges the program. It is for this reason that Ms. N., as noted above, has encouraged teachers through personal contact and on an individual basis. Finally, certain physical facilities, such as a large space for studio work or dramatic and movement activities and an area large enough to display and examine materials, would be desirable. The principal at Hunter has agreed to provide these facilities if the required areas become available. At present, chances for a performing space for the upcoming school year are somewhat less than 50%, while chances for a materials area are very slim.

The other two schools which began the year as Cooperating Schools were not able to allocate funds for PAF services, and as a result, were not able to have a consultant/trainer in their schools on a continuing basis nor to receive inservice training. One of these schools was described by Mr. R. as divided":

> ...it isn't a unified building at all...the teachers don't talk to each other. [The principal] is new and hasn't been able to learn much about or from his teachers yet. Three-fourths of the teachers involved with the CEMREL program were excessed [dismissed because of district financial problems]... There were maybe three or four teachers left who were interested, but we said no, that's not enough--not in that school.

In the second school, a small group of teachers had been working on their own with the materials. As a result, about half the original inventory of materials will remain in the school, although it will no longer be formally designated a Cooperating School. Ms. R. attributed the situation in this school in large measure to economic conditions in the district as a whole:

> ...it's a rich community on the surface, very expensive houses but the superintendent told me last year that a lot of those people who were living in 100,000 dollar and over houses had their incomes cut in half; and where your income is cut in half, you feel you're poor no matter where you're living. A lot of people are quietly closing those houses and stealing away. The Board is running scared, and last year had no money for us.

Contact with the school was maintained through one of the original core teachers:

> Ms. S. volunteered to coordinate the program for us... Just recently [in May, 1976] I called her and...told her I was prepared to go down there and take everything out. What I found was that she has been quietly working with at least a sprinkling of teachers who have been using the materials...She asked me whether we could have half of it there and...I think we should leave half of it there. I think we might be able to get some money from the parent groups to pay for [Ms. N.] to come in a few times--but whether we get the money or not we'll send her in a couple of times. (5/76)

Ms. S., the "volunteer coordinator" at the school summarized activity at her school in a short report to PAF:

> In a survey distributed to teachers this month, an attempt has been made to evaluate the use of the CEMREL kits...Kindergarten and primary teachers found the materials and activities contained in the units dealing with shape, textures, patterns, sounds and movement particularly relevant to beginning reading readiness activities. They provided avenues to an enriched curriculum...Creating Word Pictures and Point of View are units which are highly regarded at all grade levels. Creative writing activities have been enriched by the former and the exciting activities provided by the latter have stimulated repeated use. The special area teachers have had custody of the art and music kits this year. As a result, there has been an opportunity to spread the use of these materials throughout the various grade levels. It was also discovered that several of the kits could be used at the Learning Center for Learning Disabled students who needed to develop auditory and visual discrimination. It is difficult to provide much more than an overview of the CEMREL program at [the school]. More teachers have had a variety of kits in their classrooms this year than last year. Something unfamiliar requires time and study. More often than not, something comfortable and familiar is reached for. Having had some successful beginnings, there is a foundation now to build upon. (Submitted 6/76)

## Prospects for the Future

Before the beginning of the present school year, PAF's Arts in Education Center had appointed a new director. In addition, four schools in two different districts have been recently added as Cooperating Schools, with the good possibility that another district will have one or more schools designated as a Cooperating School by mid-year. One of these districts has purchased CEMREL materials on their own and have budgeted for training and consultant services. The district in which three of the Cooperating Schools are located has purchased other PAF Arts-in-Education programs and will receive training and consulting from PAF artists and staff from time to time.

Of the new Cooperating Schools, Mr. R. has written the following:

> [In the first district]...the teachers at the primary level can hardly wait. At the intermediate level, we may have to work a bit...At any rate, the school will stay open and the teachers will not be excessed in the foreseeable future. Mr. G. [the principal]...loves the kids and wants everything possible for them. [Regarding the second district]...this is, by far, the most arts conscious district that I know of, and the specialist teachers are already trying to work with classroom teachers.
> (Letter to CEMREL, 10/14/76)

The general state of affairs in the Performing Arts Foundation looks bright as well. A November Theatre Games Workshop given as part of a national tour by Stephen Book was prominent enough to be covered by the New York Times. There were over 100 participants. The November edition of the PAF Playhouse newsletter for subscribers carried a front-page article on an upcoming benefit performance by Pete Seeger, Steve Goodman, and Harry Chapin, chairman of PAF's board of directors. On the inside page was a shorter article outlining the fundraising campaign for which the benefit was held:

> The Board of Directors of the PAF Playhouse has committed itself to the raising of $103,000 necessary to meet the theatre's $670,000 budget for 1976-77. The budget includes not only main stage productions, but also the Arts-in-Education program that visits over 150 schools annually, three Theatre for Young People productions, and the Theatre Institute.
> As with most performing arts institutions, less than half the actual cost of production is met by ticket sales--even with this year's close-to-sold-out audience...
> The campaign for $103,000 in corporate and individual gifts will be the largest goal in the theatre's history.

# CHAPTER X

# AESTHETIC EDUCATION LEARNING CENTER: JEFFERSON COUNTY, COLORADO

## History and Unique Emphases

The Jefferson County School District is quite large, including about 800 square miles between the city of Denver, and the Rocky Mountains. The School District is primarily suburban, though it encompasses a few schools in rural areas as well. The communities served by the district are generally growing and prosperous.

The district's continuing support for education in the arts is demonstrated in the following statement by the district's Assistant Superintendent for Instructional Planning and Development:

> In the Jefferson County Public Schools, we are extremely fortunate to have people who are dedicated to the idea that a quality educational system should have a broad curriculum offering for all of its students. In addition to the areas now referred to as the basic skills, students need to participate in art activities and to appreciate the values that the arts bring to a culture such as ours in the twentieth century. Our future adults must understand what has occurred throughout the centuries of the past, and the world of art, with its symbolism and beauty, is one of the best mediums through which to visualize those past societies and cultures.
>
> Our K-12 program in Art Education has gained national recognition as one of the finest in the country. The Arts in Education program has assisted teachers in developing strategies through which the arts can and do complement the total curriculum. It provides teachers with alternative motivational activities that can enhance a student's interest in learning.

(From "Quail Communique," newsletter
of the Jefferson County School District,
Division of Instructional Planning and
Development, Winter, 1976)

The establishment of an Aesthetic Education Learning Center in the Jefferson County School District followed within the history of the district's involvement with related programs for integrating the arts into general education and for staff development. This history is briefly recounted in the newsletter quoted above:

> In 1971 a proposal was approved by the JDR 3rd Fund to create an Arts in Education program in the Jefferson County R-1 School District. Since the District already had an extensive art and music program, the purpose of this new program was to assist teachers in methods of inter-disciplinary teaching techniques using arts as the base. It was planned that project schools involved with the Arts in Education project would eventually develop their own arts resource teams and work independently. The Arts in Education program was initiated in one attendance area and was expanded to three areas by 1973. Today the program extends its services to the entire school system and is funded entirely by the District.

> In 1975 a new plan of program dissemination was adopted by the Arts in Education Team with the help of advisors from the JDR 3rd Fund, the R-1 administration, and CEMREL, Inc. CEMREL, an educational laboratory in St. Louis which is developing aesthetic education materials for schools, has selected Jefferson County as one of seven national centers for disseminating aesthetic education activities for teachers and students.

The Jefferson County AELC cannot be understood without reference to the Arts in Education program within whose framework it has been closely integrated.

The Center Coordinator, Mr. N., was also director of the JDR 3rd Arts and Education Project, and Head of the Arts in Education Resource (ALERT) team. As Coordinator, Mr. N. has carried out the following tasks. He served as administrative head of the Center. He served as policy maker and Center advocate. He served as liaison to district administrations. He provided leadership to the ALERT team. He provided liaison to the Cooperating Schools. He served as teacher trainer within the Center and within the Cooperating Schools, and has served within the past year as liaison to the Aesthetic Education Group and to CEMREL.

The Coordinator of the District Art Department, Mr. T., has provided strong support in the Arts and Education Program and in the Program of the Aesthetic Education Learning Center, by providing assistance in coordinating personnel and resources in the district and through the Aesthetic Education Group meetings. Mr. T. has shared in policy making at the Center and also has facilitated interdisciplinary efforts within the school staff, serving as a spokesman and liaison to the various schools and school personnel within the district.

In addition, the Arts and Education Resource Team provides full time specialists in the areas of Music, Theatre, and Visual Arts. The ALERT team has provided much substantial support to the work of the Center by providing both specialized and interdisciplinary training to teachers from the Cooperating Schools. Prior to the 1976-77 school year, the resource team worked in all 40 Arts and Education schools in the district. In addition, its work has overlapped into the Cooperating Schools, and at times has provided a valuable resource to the Cooperating Schools. Beginning with the 1976-77 school year, in-school services of the Arts in Education program are scheduled to be available to all district schools. While this expansion will create a decided strain on available resources, human and material, it should complement the planned diffusion of aesthetic education beyond the present three Cooperating Schools.

As with all of the other AELC's, it is the physical facility and activities surrounding the AEP instructional materials that objectively define the unique functions and effects of the Jefferson County Aesthetic Education Learning Center. (It is interesting to note, however, that in Jeffco the materials are considered equivalent to the skills and knowledge imparted through the Arts and Education courses and workshop training, except that the materials are considered to have set the relevant skills and knowledge down in a concrete form which organizes them in a step-by-step fashion.) Originally the Center was located within the facilities of the Staff Development Academy in the district's central administration buildings. But the location of the Center and its furnishings have changed several times.

All of the furnishings and instructional materials, except for the Space Place, were first placed in a multi-purpose room at the Staff Development Academy. This area was a carpeted room that could be expanded from the size of a small classroom to four times that size by means of easily moveable accordian-type of partition. The adjacent room permitted the Center to easily accomodate large groups of people.

In the middle of the 1974-75 school year, the furnishings were relocated, still within the Staff Development Academy. The Center was moved to one corner of the academy's Instructional Materials Center (IMC), a much larger open-spaced room that served as a professional library for the district. The Center accounted for approximately one fourth of the total space of the library. The modules were used to display Center material and other arts resources purchased through the art department. A variety of plants and works of art, such as pottery, were added to enhance the appearance and appeal of the Center.

The third change, occuring at about the same time as the move to the IMC, consisted of sending some of the furniture, about six modules, tables, and stools to one of the Cooperating Schools. Two reasons were given by the Center Staff for this move. First the Center Staff felt the furnishings were better suited to children than to adults. They had received some complaints about sore backs, and tables that were too small, or too low. The staff felt the furniture, in fact, was wasted on some adults. The second reason given was the staff felt the furniture could provide the setting and stimulus for the Cooperating Schools to become Centers in their own rights, or sort of mini-centers. Later in the first year, more of the furniture, chiefly stools and modules were sent to another of the Cooperating Schools.

A final, important move took place in the second year of the Center. This move was to the former Columbia Heights elementary school, a building which houses the offices and facilities of the district's adult education program in addition to those of the Arts in Education team. The physical design of the Center is much the same as described above. It is located in a large, former classroom adjacent to the team's offices. The team uses several other spaces, including a gymnasium area, for its workshops, and for performances and exhibits it sponsors.

Because the AELC is a component of the Arts in Education program, activities, though specifically designed as functions of the Center, may be supported by all resources available to the program. Activities may be approved by the Staff Development Academy to carry in-service credit for participants. District professional support services, including technical assistance, media, and library materials, are available. Another resource is the skills of the ALERT team itself, members of the team not only conduct scheduled training, but are also in the schools to consult with individuals regarding special needs and problems. Finally, agencies and organizations from the larger community have entered working and advisory relationships with the Arts in Education program. Among these institutions are the Denver Art Museum, the Children's Museum of Natural History, Heritage Square--a local historical village that devotes considerable space in its facilities to arts and crafts, the University of Colorado, Denver University, University of Northern Colorado, and the Peoria, Colorado Public Schools.

## Major Programs and Activities

Activities specifically for the Cooperating Schools will be discussed in the following section. In this section the discussion focuses on the activities of the Arts in Education program as they relate to the aims of the AELC and of aesthetic education.

Approximately fifty per cent of the Arts in Education workshop and other training activities are offered for in-service credit within the Jefferson County Staff Development Academy. The Academy was established in 1974 within the district's Office of Staff Development to plan, develop, and deliver professional growth programs. It is formally charged with eleven functions relating to curriculum implementation; needs assessment; initiation and maintenance of working relationships with other institutions; design of continuing and special programs for teachers and administrators; and supervision of staff, facilities, evaluation, and award of credit. Credit is awarded on the basis of successful completion of college coursework, in-service coursework, curriculum projects, and personal experience projects. Credit may be applied toward salary advancement or state recertification requirements (c.f., "Professional Growth Program," bulletin of the Jefferson County Staff Development Academy, Fall, 1976).

The Arts in Education program typically offers ten or more in-service courses per semester. Subjects of these courses include Arts of the American Indian, Japan, and Africa; puppet making; basic and advanced photography; creative dramatics; techniques of mime; children's creativity; dramatization of literture; the crafts of early America; interdisciplinary photography; and a course entitled "The Spirit of History Through the Arts." Virtually all the courses are cross-listed within other areas such as social studies, language arts, or special areas of instruction like teaching the gifted and talented. In addition, courses in the arts discipline areas, visual arts and music, are frequently used to give teachers competences toward arts in education approaches for their classrooms. A special offering is the "Sandcastle" series of workshops. These are open to classroom teachers, specialists, and principals working at the elementary or secondary level. It is a weekend-long introduction through hands-on activities to a wide variety of arts as they may be applied to other areas of school curriculum.

The remaining fifty per cent of Arts in Education program activities are of three types: "minimal day" and released time workshops for school faculties or selected teachers; demonstrations and workshops in connection with visiting artists or performing groups; and activities of various sorts designed and carried out in collaboration with other institutions.

"Minimal day" workshops are conducted with school faculties. One or more regularly scheduled school days are shortened so that faculties may participate in workshop training. When devoted to arts in education, these workshops are typically divided equally among introduction to arts in education strategies and resources, introduction to aesthetic education materials and approaches, and work in various topics and areas as suggested by the participating teachers. Teachers from the school may also act as instructors.

Released time workshops generally involve only selected teachers from school faculties who are introduced to particular materials and techniques by an experienced teacher from another school or by a member of the ALERT team.

In the past year school demonstrations and after-school workshops for teachers have been conducted by professional artists in filmmaking and photography, dance, theatre, and puppeting and marionette theatre.

An assessment of the Arts in Education program's in-service activities was given within an evaluation report on the first three years of the program when it was funded entirely or in large part by JDR 3rd Fund.[1] This assessment is quoted below:

> What is it about the AEP (Arts in Education Program) inservice activities that make them so effective? Clearly the most important characteristic is the staff. They are qualified as teachers and artists and they know what teachers want and need. They are also committed to their philosophy and emphasize involvement of themselves and the participants. Another characteristic is that the activities are well-planned. The writer has observed planning sessions and was impressed with the attention to detail that went into the planning. Alternative activities were often included in the plans for unforeseen circumstances or in case a planned activity did not come off as intended.
>
> Selection of materials to be used in the workshops was done carefully. The following criteria were used:
>
> -Contains aesthetic qualities.
>
> -For a moderate cost, a teacher can obtain sufficient materials for his/her class.
>
> -The materials and some techniques for handling projects are exciting to teachers and students.
>
> -The materials and techniques contribute to County curriculum units and/or Student Outcome Statements.
>
> -The materials are approachable by teachers with varying degrees of familiarity with an art form.
>
> -The materials can be presented by the staff in a way which will lead teachers to think creatively about how to incorporate an art form as a possible part of numerous units of study.
>
> -The techniques can be demonstrated by teachers to their colleagues such that the sharing of skills and information can occur.
>
> Follow-up was an important aspect of the inservice activities. The calendar does not show it, but follow-up was really part of the inservice. Workshop participants would often request specific help from the AEP staff. Undoubtedly the willingness and ability of the staff to provide this individualized help was an important factor in achieving implementation of the workshop ideas in the schools.

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[1] D. Sjorgen, Arts in General Education, Jefferson County Public Schools, Lakewood, Colorado, 1975, mimeo.

With respect to activities undertaken jointly with other institutions, two outstanding examples may be cited. One is a participatory exhibit on Space and Structures held at the Denver Art Museum during the first year of the Center's operation. A second example is a growing relationship with the University of Northern Colorado (UNC) to plan and implement programs for pre- and in-service education in the area of arts in education and aesthetic education. To date, UNC and the Jeffco Arts-in-Education program have jointly sponsored three university graduate semester courses for in-service teachers that were taught by Jeffco staff; a number of internships for UNC apprentice teachers using Jeffco teachers who have incorporated arts in education approaches within their teaching; and training conferences on topics in multi-arts and arts in education. An example of the latter is the forthcoming Midwinter 1976 Conference at UNC. Jeffco arts and arts in education staff and classroom teachers will give a number of workshops, several devoted specifically to aesthetic education materials, the practicalities of their usage and instructional goals that may be served.

The history of collaborative efforts between Jeffco and UNC that is evidenced in the three projects just described is presently culminating in plans by the university for a range of pre- and in-service programs in the area of arts and education. In addition to continuing the types of programs previously noted, the university is considering proposals for an interdisciplinary minor in the several arts for elementary and middle school teachers; a graduate course in approaches to the arts in general education; a course, at perhaps both the undergraduate levels, in comparative arts education; a curriculum course in aesthetic education; a post-bachelor's internship program in arts in education and aesthetic education; and individualized programs in aesthetic education which allow students options in selecting from a variety of offerings so they may formulate a design for coursework that reflects a special interest within the area. An important element of the heightened collaboration between the university and the school district is the recent appointment of Mr. N. to the university's advisory planning committees which will review and make recommendations concerning the proposed programs.

Participation in these cooperative programs allow both institutions to gain certain advantages. The university can expand and concentrate its pre- and in-service clientele and afford the costs of entering new fields of study and establishing innovative programs. It also helps guarantee settings for practical training and experience. The school district is relieved of some of the burden of training costs--of providing substitutes so that teachers can be released and salaries for staff and materials. In addition district personnel can more easily stay abreast of current developments in educational thought and practice.

The aesthetic education materials in particular generally constitute about one-third of the content and instruction in minimal day workshops in arts and education, and up to one-fourth of the content for in-service coursework and workshops associated with artists and groups in the schools.

Release-time training may be wholly devoted to aesthetic education materials as, for example, with the University of Northern Colorado Mid-Winter Conference. A second example is discussed in the concluding section of this chapter. It refers to the plans for extending aesthetic education beyond the three current Cooperating Schools.

In addition to in-service activities, the Arts in Education program in its third year (1974-75) also undertook several curriculum projects. These are described in the evaluation report of the first three years:

> From the start of the project, it was clear that AEP (Arts in Education Program) had curricular implications. Nearly all of the inservice and individual work has resulted in enrichment and improvement of existing curricula or expansion of curricula to interdisciplinary approaches. The curricular impact has tended to be at the school or classroom level, however, and in the third year the project staff worked more on curriculum ideas at the general district level.
>
> The curriculum projects of AEP during the third year are described below.
>
> 1. A set of supplementary materials for American History classes was produced by the AEP, Music, and Social Studies staffs. The set is called the American Folk Song...
>
> 2. The TV Production Unit was redone by the AEP and Language Arts staffs...
>
> 3. When fourth graders study Africa it is nearly as exciting as a trip. The AEP, Music, and Social Studies staffs have produced materials and ideas for this unit that are very exciting. This unit demonstrates especially well how the Arts can contribute to and serve as the catalyst for interdisciplinary work.
>
> 4. The sixth grade Mythology Unit has also been made stimulating by the AEP and Language Arts staffs.
>
> 5. The "Bicentennial Trunk" is a unique curriculum enrichment project for fifth grade social studies. The trunk contains all kinds of materials (e.g., puppets, Sears catalogs, pictures, old books) that can be used to enrich the study of American History. The materials carry out the bicentennial theme but the materials and the idea have more general application than just for 1975-76.
>
> 6. The Arts in Education idea certainly has implications for students as they consider jobs and careers. The AEP and Career Education staffs recognized this commonality of project purpose and cooperated on a Career Education Unit called "Who Am I?" (pp. 28-29)

Finally, there is the impact of the Center as a space and the materials which are kept for reference there. Many teachers who come to the Columbia Heights building for Arts in Education courses and workshops browse through the materials library before and after these activities. Materials may be checked out to individual teachers for classroom use. The Arts in Education staff estimates that perhaps 200 teachers over the course of a year will take materials for review.

A major function of the Center since its inception has been, in Mr. N.'s words, "is simply to provide a place with a degree of aesthetic identity where persons will notice the environment and its aesthetics and bring it to their attention, even if the training or the meeting is not specifically directed toward matters of aesthetic education." In this regard, such groups as the League of Women Voters, district guidance counselers, environmental education groups, and district administrators using the Center as a meeting place.

## Sketches of the Cooperating Schools

Over the past two years the aesthetic education programs in the Cooperating Schools have stabilized around a core of approximately six teachers (classroom teachers and specialists) in each building. These two years have seen significant growth in numbers of students and faculty in each school. During the second year, and continuing into the upcoming year, a number of the new teachers have been introduced to aesthetic education, through minimal day workshops principally, and to a lesser extent by contacts among individual teachers. By the end of the second year the teachers who were added to the active group of teachers in the three schools increased the size of the original group by about half.

The magnitude of the task involved in bringing new teachers into the program is indicated by the time and energy put into the initial phases of program development. (A plan for extending the program to additional schools, to begin in the upcoming year, also reflects the scope of training and preparation involved. This plan is discussed in the concluding section of this chapter.)

During the first school year in which the Center was established, the core groups of teachers from the Cooperating Schools were given a series of workshops dealing primarily with use of the AEP materials. Initially, the workshops were organized to present the whole set of materials to the teachers so that each one would have the opportunity to select one or two units to become familiar with, to teach, and to advise other teachers on their use. These workshops were designed for a half day. They proved to be too brief. Teachers' understanding of the materials was inadequate; as a result, they did not use them in their classrooms. From this experience a new strategy was devised as discussed in the following by Mr. N.:

> ...so we laid out this long in-service plan with the Cooperating Schools. We had the 18 teachers involved and spent a minimum of 2 to maybe 3 hours per unit. When we got into Creating Characterization or Constructing Dramatic Plot, we found we could do a whole afternoon on it. Our schedule was to provide time to do this sort of thing with all the teachers and all the units. After that long phase of training, we moved into another area. We asked, without exerting too much pressure or putting constraints on the teachers, who was going to do what with each unit. And we gave them some guidelines when they wanted to know in return where there were good places to fit them into the curriculum. Whatever they were involved with, social studies or reading or the arts, the teachers are always concerned with justifying their time. If somebody comes in, a parent or

> a principal, or whoever it may be, they are under the gun....so we tried to help them to form guidelines and statements about integrating the materials so they would feel comfortable in justifying what they were doing. Then in the second semester they were mostly on their own to experience the materials with their kids.
>
> (4/75)

Each of the three schools has produced guidelines for aesthetic education within the total school curriculum. These differ somewhat, and the differences reflect differences among the schools in the actual conduct of their aesthetic education programs, especially with respect to which category of teachers is the most active and provides the greatest degree of natural "leadership."

Though evidence should not be considered conclusive, on-site observations have indicated that the core of active teachers continue to follow the guidelines. Yet, although they are demonstrably within the guidelines, teachers differ widely from each other on such criteria as selection of materials and additional resources, extent to which units are interrelated, time spent in teaching for aesthetic education, manner of organizing instruction with reference to subject matter area or topic, and learning objectives posited. These differences may be attributed both to the range of teaching options written into the guidelines and to differences in teachers' applications of the provisions.

In each of the schools there is an example of at least one, and often several, of the following approaches to aesthetic education which together virtually characterize the range encountered throughout the Cooperating Schools:

(1) to study the arts through emphasis on experiential and perceptual learning, as well as performance or formal knowledge;

(2) to use study of arts concepts and processes to support acquisition of skills and concepts which underlie other subject matter areas;

(3) to present a subject matter through arts media and processes, to use, for example, plays or novels as "texts" on an historical era;

(4) to explore aesthetic treatments of content in non-arts areas, such as creative writing, artistic use of geometric forms, or photoessays on contemporary social problems; and

(5) to study (especially through the mode of perception and direct experience) the arts as aspects or components of another subject area such as social studies, humanities, or language arts.

Greenare Elementary School is located in one of the attendance areas involved after the first year of the JDR 3rd projects. Greenare is a K-6 school of somewhat more than 700 students and 30 teachers located in a developing, suburban, largely middle to upper-middle class community.

As excerpts from Greenare's Aesthetic Education Program Plans for 1975-76 indicate (Appendix G ), aesthetic education activities are largely planned and conducted by individual teachers, whether classroom teachers or specialists, within the areas of instruction. Teachers integrate and use aesthetic education and arts in education resources independently for the most part. There is assistance and exchange of ideas, but largely informal.

Among the specialist teachers, two approaches which may be noted are those of the visual arts and physical education specialists. The art specialist has organized her courses to emphasize concepts of the formal elements, especially shape and pattern. An activity which occurs several times during the school year is covering walls in school corridors with designs generated from one or more of the elements which are currently being studied.

The physical education specialist has integrated activities from the Relating Sound and Movement, Examining Point of View, and Shapes CEMREL units as well as from dance. He discussed how he has attempted to shape the subject matter and objectives of physical education to underscore their aesthetic aspects:

> I've done a lot of things with body shapes and talking about different kinds of shapes in relationship to what is pleasing about them, or not pleasing, and how they are found in our own body and movement....My view of the whole purpose in the (aesthetic education approach) is that children are aware of their bodies and their surroundings and feel good about themselves. It's all related I guess. I just feel if people feel good about how they move and what is around them, they will be likely to want to understand why they like what they do or don't like it--in colors, sounds or in movement....The child should have some feeling within himself and be aware of what is happening around him.
>
> (5/75)

Mr. C. has brought together three approaches to aesthetic education within his teaching. He is using the concepts from the arts, like shape and pattern, to stimulate children's understanding of physical education as a subject matter. He presents physical education through the art of dance; that is, he uses constituent forms and techniques of dance to exemplify concepts of movement also inherent in physical education. And he encourages his children to explore the aesthetic of movement. Mr. C. has also given special classes in photography to students at Greenare. An important facility in these courses, as it has been in all the Arts in Education project schools is the school's darkroom.

A classroom teacher who has been actively involved presented an alternative view of the contribution of aesthetic education to her teaching. In a written statement she related aesthetic education outcomes to the curriculum requirements for first grade

> Our first-grade curriculum heavily emphasizes the language arts areas of study. In fact, about fifty to sixty percent of every school day is spent in reading, word attack and study skills, handwriting, and other language arts-related activities. The aesthetic education units fit most readily into these curriculum areas; math, social studies, and science are taught daily in half-hour time blocks; the application of the unit's ideas and techniques effectively complemented county-prescribed objectives in these subject areas also.

And she stressed the support given by the aesthetic education materials to interdisciplinary learning:

> The aesthetic education units fit well into our interdisciplinary approach to the arts, for they afford children the opportunity to experience a real transfer of learning from one subject area to another. Not only do children see shapes, for example, as mathematical structures, but also as the configuration of words in reading, the body form of a friend, and as the patterns that are repeated on their clothing.

This teacher has widely applied the learning of arts' concepts and processes to support acquisition of skills and understanding in various other areas of instruction.

Mr. A., principal at Greenare, has taken an active role in overseeing the initiation and progress of aesthetic education in the school. In the first year of the Center (1974-75), he expressed the hope that "two or three schools close to us become involved with us in an in-service...where our teachers would then service them and check out the materials they need to use in their development." In the current school year, Greenare and a nearby school with which it is teamed according to the district's administrative management model, are originating the first steps in diffusion of aesthetic education programs from the Cooperating Schools to new schools.

Olivares Elementary was one of the original schools of the JDR 3rd project. Teachers at Sheridan had had experience with several of the CEMREL units before the Center was established, and were somewhat familiar with the idea of aesthetic education and the nature of the CEMREL materials.

At Olivares the aesthetic education program is carried largely by the arts resource team. This team is comprised of specialists in the arts disciplines who work together and with classroom teachers in much the same fashion the Arts in Education resource team works with district teachers and schools. The Aesthetic Education Program Plans for Olivares (excerpts appear in Appendix H) indicates that the arts resource team is closely involved in the classroom teacher's instruction. That is, what the children are doing in their art classes is frequently another dimension of what they are doing in their other classes.

The goals toward which the aesthetic education program at Olivares is directed and the major types of activities which are conducted have been defined as follows in a written statement by the music specialist in the arts resource team:

> The first objective is for all students to demonstrate an increased understanding of academic units, through the arts, as measured by their ability to illustrate this understanding through their choice of movement, drama, music, or visuals. A second objective is for all students to demonstrate a more positive self-concept. The third objective is for the students to learn specific academic objectives in reading, language arts, social studies, and science through outdoor activities as measured by local criterion tests.

> Specific activities have been and are being developed to achieve the above objectives. These activities follow three general categories: (1) short-term; (2) intermediate (1 or 2 weeks); (3) long-term culminating (4 or 5 weeks). Outdoor activities have been developed around existing academic objectives which allow students an alternative avenue to achieve success.

More specifically, there are three ways in which teachers and specialists work together to carry out the program objectives:

> When the arts team works with classroom teachers on a "Culmination Activity," they meet with the teachers of a grade and decide what the activity will be and when it will happen. The activity is focused on some unit of study in that grade. The team and teachers meet regularly to clarify the objectives of the unit and to decide the activities and procedures that can be used to attain the objectives. The arts team provides ideas and support for using the arts in the teaching. When the unit is taught, the arts team is directly involved by helping with the activity or by supporting the teachers. This type of activity culminates with a special program in which the students use or demonstrate the learning that has occurred. Examples of some of the content involved will be discussed further--Greek Mythology, American Heritage, Christmas Around the World, Africa.
>
> The team members also work with teachers on an individual basis. On request, they provide the needed resources to enhance the classroom curriculum. Instruction is also provided, as well as ideas for teachers to use in their teaching.
>
> The school devotes Friday to an "Open Lab" day. This day enables the arts team to be free from scheduled classes in their own areas, so that they can work in the classroom with the classroom teachers, allowing three extra pairs of hands for use on various projects.

Finally, a brief discussion of the fourth grade program (which appears on pages 4 and 5 of the plan excerpts in Appendix H) gives a greater sense of the experience of teachers and children:

> Fourth grade, for the arts team, is a playground of creativity. They have so much to work with. Japan, Africa, Colorado, the Netherlands. We use Creating Characterization, Rhythm/Meter, Examining Point of View, and Constructing Dramatic Plot.
>
> In the case of Japan, the arts team and students made shoji screens, fish kites (wishes on strings), a tokonoma, and flower arrangements. We made a meal for all to share; in other words, the students created a total environment. They wrote their own haiku and set them to music.
>
> For the African unit, the children created environments to reflect the desert, the grassland, and the jungle. They investigated the vegetation, the people, and the animals existing in each region.

> Soundtracks were made by the students for each region. Their tapes included the music of each region as well as animal sounds. Arranging Sounds with Magnetic Tapes again came in handy for the techniques of tape splicing and for learning what qualities of sounds are pleasing to the listener.

The approaches to aesthetic education exemplified here are the study of the arts as part of another subject area and, to some extent, extending the study of this area (including the arts component) through exploring its aesthetics.

The teaching faculty and student body at Olivares have grown significantly over the past two years. A new principal, too, was appointed at Olivares at the beginning of the current year. For the most part, new faculty have been systematically introduced to the arts in education program and aesthetic education materials through minimal day in-service workshops and consultation by the arts team. In-service workshops had already taken place or been scheduled by the end of October for the present year. The new principal has been very supportive and personally interested in the program.

The third Cooperating School is Barnett Elementary; like Greenare a school coming into the Arts in Education program after the first year. Barnett is a school of about 500 children located in a suburban community of residential and commercial areas comprised of a variety of occupational groups and socioeconomic strata.

The arts in education program at Barnett presents a contrast with those at both the Greenare and Olivares schools. As is represented in the excerpts from Barnett's Aesthetic Education Program Plans attached as Appendix I, arts specialists and classroom teachers neither work as independently nor as collaboratively as at the other two schools. Each teacher generally conducts her own program, but the programs are coordinated along shared and parallel subject matters and objectives.

By frequency of activities, classroom teachers appear to carry the weight of the aesthetic education program. A classroom teacher, Ms. S., has taken semi-official leadership of the program. She described the goals in aesthetic education she holds for her fifth and sixth graders in the following statement:

> With the CEMREL units and units of my own design I try to provide students with the opportunity to develop their unique talents; to increase self-confidence and aesthetic awareness; to sharpen critical skills; and to work cooperatively within the larger framework of group effort. I have found that this approach successfully enhances and complements existing curricula in language arts, social studies, and math, and makes these content areas more meaningful to the students. An aesthetic ordering of the elements in content areas allows individuals never to lose sight of themselves, their feelings, their strengths and their talents within the context of skills learning.

An example of one of several units Ms. S. did during the year with her class was one on filmmaking. This unit was introduced with a series from the CEMREL materials.

> I begin the year with Shapes and Shapes and Patterns because I use the concepts presented here as a foundation for Point of View, Advanced Photography and Filmmaking. Composition, Shape, symmetry, focal point, texture balance, depth, variety, color, plus others, are concepts that I need to apply to given filming situations. I do all the activities described in the 2 shape packages. We display and discuss our products and it is through these evaluative sessions that peers begin to give each other an aesthetic self-image. (I cannot stress enough importance of class discussions.)....When I feel that the visual elements inherent in the 3 shape packages have been sufficiently experienced, then we begin Point of View. We weave the various tools of shape, volume, texture, symmetry, simple no complex into a relevant composition. By relevant I mean a composition which embodies a student's subjective handling of a curriculum goal.

From this beginning, Ms. S. has moved her children into photography itself, and applications of photography to various subject areas:

> The possibilities are endless. I will name only a few I have used. There are endless mechnical skills in Language Arts. One photographic project I do in conjunction with this is to make an assignment which says: compose and photograph a situation which exclaims, one which questions, one which demands, and one which makes a statement. Write a personal essay on each which will explain your feelings. Include at least 2 examples of the type of sentence your photograph is portraying in the essay.
>
> Cameras suddenly start accompanying children in walks around the neighborhood, field trips into the mountains, into the school cafeteria, the dentist's office, the local clubhouse, etc. We are all on a magnificent treasure hunt.
>
> Five children that have been thoroughly trained in dark-room techniques help me develop the pictures. Each child is present and participating in the printing of them. The final product is dry-mounted along with the written essay. Much time, energy, creativity and satisfaction has been well spent in gleening the individual knowledge of the 4 kinds of sentences and their punctuation marks.

Ms. S. has combined several approaches to aesthetic education: using arts concepts to acquire understanding in another subject area; exploring the aesthetics of a subject matter area or of everyday situations; and, in the unit described below, to present a subject matter through arts media and processes.

> A social studies project I have done with fifth graders involves research, photography, drama, costuming, scene creations and group cooperation. The assignment is to pictorially illustrate the founding of Jamestown and the life that ensued thereafter. The class is organized into committees which put together life-size dioramas of the particular scene to be depicted. I bring in my own camera and tri-pod and to photograph these scenes.

The darkroom is a relatively new, but very popular facility at Barnett as it is at Greenare. One of the school's students, a very energetic and resourceful ten-year-old, learned photography in the 1976 summer school. He progressed rapidly enough to have his photographs appear in a local newspaper and to be awarded a press pass to cover the 1976 Presidential candidates at the Denver airport before the end of the second month of the following school year. On the wall of one of the school's common areas is a photograph of the boy, whose nickname appropriately enough is "Tiger," posing with Ms. Betty Ford.

Because of growth of the student body, Barnett has had to give up most of its mini-aesthetic education learning center to the library which had cost parts of its total space to areas for teaching of the handicapped and the gifted and talented. The modular furniture remains in use, and parts of the library can still be used for activities designed for individual and small group listening, reading, or deskwork.

The principal at Barnett is in his first year at the school. He has been paired, however, with the principal at Olivares as part of the district's administrative management plan. This arrangement will potentially accelerate their understanding of the various facets of the principal's role in relation to the arts in education and aesthetic education programs in their respective schools. The pairing of these principals would, as well, expedite the diffusion of the aesthetic education program to other district schools.

## Prospects for the Future

Diffusion of the aesthetic education program to district schools other than the three present Cooperating Schools is a major objective for the current year. This objective must be viewed in light of the broader objective of expansion of the Arts in Education program to all district schools; and expansion is to be accomplished without additions to the Arts in Education Resource Team. As a result, in-service training for teachers in the schools initiating an aesthetic education program will be largely trained by experienced teachers. Training will be scheduled to maximize use of release time and minimal days rather than short after-school sessions.

A strong ground for optimism concerns the district's support for the Arts in Education Program. After the termination of JDR 3rd funding at the close of 1974-75 school year, Jefferson County has supported the program with its own funds. During a recent district budget cut, the Arts in Education program avoided a severe reduction in its overating funds, and increased somewhat its budget for in-service training, especially for the utilization of experienced teachers as trainers.

During the past year's site visit to Jefferson County, the author sat in on planning for in-service training of teachers in the school which will be paired with Greenare for diffusion of the aesthetic education materials. Following are excerpts of the conversation between Mr. N. and one of the six or so Greenare teachers who will be conducting the in-service sessions. Mr. N. first outlined the major features of the in-service.

140

> We would like to have maybe six teachers from here working at (the new school) doing a number of different units. And the teachers who will be doing the in-servicing should have the opportunity to do whatever units they feel they have the most skill and are most comfortable with.... Our strategy is to have each teacher work with just a few teachers in a team-like relationship, rather than having the whole faculty of the (new school) introduced to the packages in a large meeting.

The approach described by Mr. N. has the advantage of scheduling training during the teachers' normal working day. For teachers who are being trained, this means they may try out materials in their own classroom.

> (Mr. N.) Rather than fragmenting your time and attention among a fairly large number of teachers, we would like you to concentrate on a few teachers and work with each teacher in the classroom setting. So if you are there for a morning, you could work with one teacher for an hour and a half or so, then take a break, and work with another for the rest of the morning.

> (Ms. Y.) I feel this is much more valuable than a staff presentation. You have a chance to see how the children will actually respond to the materials.

A second strategy to be decided concerned the provision of follow-up activity. Mr. N. suggested the following options:

> After the first time, we can arrange for you to go back in ten or fifteen days. We can have you follow-up with the same teachers or have you start with new teachers....If you are working with the teachers who are all at the same grade level as you, and all learning the same units, your preparation time would be less, and you could concentrate more on follow-up and extensions.

Ms. Y. asked about the number of teachers at her grade level that would be involved. After it was determined that this would be about four teachers, she offered the following plan:

> I would like to work with each of the teachers in their classrooms the first time I am out there; and spend the second morning observing them and giving them feedback.

From this idea, Mr. N. formed a tentative plan to include three in-service visits:

> Your idea sounds fine. We can even extend the time for the first visits, so that you can have two mornings in November to spend with each of the new teachers in a team situation, getting them familiar with the materials. Then we will plan a third morning in December for you to observe them teaching on their own, so that you can give feedback and any advice they need.

(10/76)

A final comment on the Jefferson County Center is to note that the district, because of its size and the number of persons who are reached for the first time with information about the materials, has generated something of an independent market for the aesthetic education materials. For the past two years materials, especially in areas emphasized in the Arts in Education program such as photography, theatre games and creative dramatics, and the literary arts, have been reordered. This has been done not only to replace materials, but to supply them to teachers and schools who are using them for the first time. Further, this internal market is evidence of the extent to which the aesthetic education materials have been adopted as integral (in some ways even equivalent, as noted before) to the Arts in Education program and philosophy.

# CHAPTER XI

# CASE STUDIES OF AESTHETIC EDUCATION LEARNING CENTERS BEGUN IN 1975-76

## AESTHETIC EDUCATION LEARNING CENTER: New York City

The New York City AELC is closely integrated with the Arts in General Education (AGE) project, a joint venture of the JDR 3rd Fund and the New York City Schools. The project is administered by the Center for School Development, one of ten support service bureaus that are part of the Division of Educational Planning and Support of the New York City Board of Education. Ms. G., AGE project manager for the city schools, is Coordinator of the Aesthetic Education Learning Center. Each of the three Cooperating Schools of the AELC are demonstration schools in the AGE network of schools.

During 1975-76, the AELC found itself in a period of transition and, especially early in the year, of uphill climbing. The Learning Cooperative, formerly an independent bureau within the school system's organizational structure, originally sponsored the AELC and housed the physical facility and materials of the AELC within its own Learning Center. Before mid-spring the Learning Cooperative had been incorporated into the Center for School Development. As this reorganization was occurring, the AELC lost its physical site; it was to accompany the relocation of Ms. G.'s office to Brooklyn from Manhattan. However, the AELC had not been physically installed as of mid-fall, 1976. Ms. G. emphasized that the temporary absence of a physical facility was "quite a frustrating loss" because the continuity of activities undertaken in the Center was broken. Several groups of educators who were among those first learning about the AELC and CEMREL's efforts in aesthetic education were unable to visit the Center and examine materials first hand.

Perhaps more frustrating, however, were the ramifications in the schools of New York's financial crisis throughout the fall of 1975. Elementary and secondary schools went through three or more reorganizations between September and November, with each reorganization diminishing the number of teachers employed. In the following passages from a recent article, Ms. G. describes the conditions during most of the first half of the 1975-76 school year and the state of the AGE project through this period:

> The opening of New York's public schools in September 1975 was preceded by three agonizing months when school administrators had to try to comply with a barrage of missives from boards of education, both local and central, telling them to assign, reassign, hire, fire, "excess," and "pink-slip" some of the most talented teachers that have worked the blackboard circuit over the past decade. This hectic period culminated in a strike induced settlement that has given small relief to understaffed, demoralized schools.
>
> Despite these hard times, the Arts in General Education project goes on; its educational imperatives are more essential than ever....
>
> The project was not designed as a "turn around" program where one starts with zero to show how far an arts-in-education program can take a school. Rather, the purpose is to show what a school looks like than meets the criteria of an exemplary arts-in-general-education

> model. In that way, schools that are considering moving toward an AGE model can observe, consult and borrow from the model schools....
>
> The AGE project has always operated on a shoestring budget. The schools have not received any large sums of money or special "lines" to hire additional personnel. While it is true that what you don't have you can't lose, the lack of large amounts of discretionary money has occasionally been a problem, particularly when it comes to scrounging matching funds for Artists-in-Schools programs.[1]

## Major Programs and Activities

In spite of the unsettled and sometimes intractable conditions in the schools, a substantial number of activities were conducted by the Arts in General Education project. Activities may be separated into those directed toward needs and problems common to a number of schools and those directed toward individual schools.

In the first category are school development workshops, artist workshops, and principal's meetings. With a grant from the New York Urban Coalition, the Center ran a series of workshops for principals in the AGE and other school development networks on the art and politics of proposal writing, planning and implementing school-wide programs, and developing means and strategies for school and program evaluation.

An ESAA Special Arts Project[2] grant provided by the New York Foundation for the Arts through the New York State Council on the Arts has supported two-week residencies of multi-disciplinary, multi-ethnic teams of artists in AGE demonstration schools. Prior to these residencies a series of training sessions were held to clarify the nature of the project, to frame choices among alternative roles open to artists and teachers, and to focus attention on needs and interests of children that might be served. The ESAA teams also conducted five district workshops that were sponsored by local arts organizations and addressed to relations between the arts and so-called "basic" school curriculum. The workshops were offered for staff and parents of the AGE schools.

Monthly meetings were scheduled for principals of AGE demonstration schools. These were designed to enable principals to share their successes and frustrations and so gain a measure of peer support for their efforts. The relative isolation in which teachers and principals work, even when engaged in a wide scale project such as AGE, is a generally recognized truism concerning American education. Three or four hours each month were set aside for the meetings and they frequently were planned around a special event or guest. The meetings were instituted specifically to circumvent barriers to interaction as well as the habit of working apart from one's colleagues.

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[1] from "New York City: An Urban Arts in Education Program," National Elementary Principal; 55: 3; Jan/Feb, 1976; pp. 60-64.

[2] ESAA grants are federally funded and designed to redress the effects of racial and and ethnic discrimination or isolation.

Regarding those activities directed toward groups of schools and educators, Ms. G. assessed the AELC's function as follows:

> For many educators in New York City, the name CEMREL was not well known until this year. Because the Center hosted a variety of teams of district supervisors, bi-lingual teachers and supervisors and others, there were many opportunities to introduce the work of CEMREL to an ever increasing range of New York educators. Among the groups were those connected with the Early Childhood Integration Centers, the Language Arts supervisors, the Bureau of English and, of course, the directors of each bureau within the Division of Educational Planning and Support.
>
> (New York AELC Report to CEMREL, 5/76, pp. 4-5)

In the category of activities designed for individual schools, the attempt has been made to ensure each the opportunity to undertake a "think tank process." Each of the AGE demonstration schools established a time and place away from school where staff, parents, community resource persons, members of the local school board, and, for some schools, custodians and cafeteria personnel met together for goal clarifying activities. One product of the sessions was a program development plan for each school.

As Project Manager, Ms. G. has been available to all AGE schools to assist in the implementation of their arts in education programs. Ms. G. has acted as a resource person for information about other schools; a consultant to help locate inconsistencies between stated goals and the program as implemented, as well as to advise on maximizing areas of greatest achievement; and, in some instances, a trainer to assist the staff in acquiring particular skills and resources.

Another important role performed by the Project Manager is that of searching for free or inexpensive resources that could be obtained by AGE schools to strengthen their existing programs. These are resources in addition to the eleven major sources of funds, materials, and services presently supporting the Arts in Education project. Individual artists, companies, cultural and arts organizations may have grants or their own means to make themselves available for work in the schools. Out-of-work music and art teachers may on occasion be hired to work along with or follow-up the professionals.

## Sketches of the Cooperating Schools

Programs in the Cooperating Schools, as in all AGE schools, reflect the tenets of a common rationale. Ms. G. has articulated these tenets as follows. She began with the intention of putting the artists-in-the-schools programs, the most visible component of the AGE project, in perspective:

> ...the artists in the schools are a component, but that really is not the platform upon which everything else is built. The intention is, number one, to have every teacher infuse all the arts into the everyday learning of kids no matter what the subject is--math, social studies,

> the language arts, etc. Next, it is to strengthen the existing arts qua arts in the schools; this may entail setting up studio courses or something similar. These are ways by which kids begin to pursue a particular arts discipline; and then, perhaps, to pursue a particular arts discipline.

Whatever programs are undertaken, even the ones where the arts are maintained to some extent as independent subject areas, the underlying foundation must compensate for the diminishing presence of arts specialists:

> ...this whole process (of infusing the arts into general education) has to take its strength from a new look at the curriculum and how it can be altered and restructured....The basic curriculum must not be considered an impediment; it's simply the 'plate' on which you put the 'food.' There must be a hard look at the curriculum K-12, starting with the particular 'plates' we have and trying to continue and increase certain kinds of teaching skills. Or, more importantly, to allow teachers to use the skills in school that they use out of school.

Ms. G. argued further for the assimilation of the arts into all areas of the school curriculum with examples of how it might be done. One example concerned the teaching of mathematics:

> Everybody learns how to do basic numbers, but then when you start making numbers work by multiplication and division, addition and subtraction, you can go into number theory and the aesthetic of number theory....(In this application) the performing arts can be used in some interesting ways....In dance, if you choreograph something, you have to be able to count in eights basically, and the subdivisions, so it will flow in sets of eights. What's a better way to teach set theory than through choreography where you do it in natural sets and it fits?
>
> (5/75)

The three Cooperating Schools are located in Brooklyn, East Harlem, and the Inwood section of northern Manhattan. They service diverse groups of students with markedly different programs of schooling.

The Manhattan school is characterized by Ms. G. as "one of the few genuinely multi-racial, multi-ethnic schools in Manhattan." The school has no arts specialists for its student body of over 1,200 children, but utilizes five teachers on its staff of 50 teachers for their special skills in macrame, music, audiovisual media, ceramics, and general crafts. An important addition to the school's arts in education program has been its artists in residence and consultants. In the 1975-76 school year, the school hosted a puppeteer, a poet, a videotape artist, a muralist, jazz musicians, and a consultant from the Children's TV Workshop. Perhaps the greatest impact was made by the Chuck Davis Dance Company, three of whose dancers spent one-week residencies. Following the residencies, the faculty carried on its own dance workshop at 8 a.m. every morning until well into the spring.

Following the spring materials familiarization workshops, one of the teachers accompanied Ms. G. to St. Louis in May for extended training in use of the materials and their integration into the curriculum. On her return, she then worked in an analogous fashion to introduce a cadre of four teachers to use of the materials and their implications for existing and proposed arts in general education programs.

The Brooklyn school is not quite so large; it has a faculty of 35 teachers and a student body of 825 children. There are arts specialists in music and visual arts in the school as well as consultants in poetry and ceramics. Four of the teachers offer special skills in general crafts, sewing and needlework, jewelry-making, basketry, and painting. Among its resource areas, this school has converted a large closet with windows into a mini-museum for the art and craftwork produced by students and faculty. Response of the staff to its initial familiarization workshops with the CEMREL materials that a faculty retreat was planned for the 1976 fall semester to explore the materials more fully and to plan for their incorporation with related activities into the existing arts in education programs.

The third school is among several that have grown in East Harlem's District 4 over the past two years. It is unique in that the performing arts are used to organize all curriculum and instruction. The teaching staff of ten includes accomplished artists in the fields of dance, drama, and music who bring their art entirely into their roles as classroom teachers. Ms. G. underscored the distinctive achievements of the school in the following description:

> Theatre games, dramatic performances, musical productions are a way of life for the students and faculty. Math, science, grammar, etc. are entwined with the performing arts. The school, with grades 3-8, has had phenomenal success in raising the level of competency in the "basic skills." Reading scores are on a level with the best of the city; math scores have soared as well.
>
> (Report to CEMREL, p. 11)

## Prospects for the Future

The New York City Board of Education has authorized the Center for School Development to continue fully its support for the Aesthetic Education Learning Center within the framework of activities conducted by the Arts in General Education project. Several of these activities will directly extend or enhance the increasing use of CEMREL materials expected to result from continued training and assistance provided the Cooperating School staffs. Other AGE activities, including a Title IV-C grant for documentation and study beginning in 1976-77, will provide a context with which utilization of materials may be articulated.

Regarding overall progress of the AGE project, Ms. G. has drawn the following conclusions:

> When you write about a project like AGE, there is always a danger of over-selling it, of making it sound bigger than it is. In a city as vast as New York, thirty-two schools are but a drop in the bucket. And of the thirty-two, only the twelve demonstration schools receive the technical assistance of the project management team on a regular basis. Working with a limited number of schools and districts, however,

seems to be paying off. One district is considering developing an ACE plan for all of its schools. Each week more schools ask to be included in the training opportunities connected with the project. Several new schools with the arts as their core have opened and have consulted with the project team and participating schools in order to profit from their experiences.[3]

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[3] *National Elementary School Principal*, *op*. *cit*., p. 64.

## AESTHETIC EDUCATION LEARNING CENTER: St. Louis (CEMREL, Inc.)

The two major functions of the St. Louis AELC, serving as an exemplary Aesthetic Education Learning Center for visitors to CEMREL and providing training and instructional activities for the St. Louis area educational community, are closely intertwined. Visitors to CEMREL and the Aesthetic Education Program spend a large proportion of their time in the Center itself and, in the great majority of cases, in active contact with the curriculum materials.

Moreover, while a number of visitors are only seeking general information about the Laboratory, most who come are practitioners directly interested in arts curriculum or teaching in the arts and aesthetic education. There is rarely a week in which a group of teachers or supervisors, graduate or undergraduate university students, or district level administrators is not in the Center for a two or three-hour materials familiarization as part of their general orientation to the Aesthetic Education Program.

### Major Activities

In a related vein, the Center's calendar includes sessions for teachers and their classes. These sessions are devoted to extended lessons from one or more of the AEP curriculum units. This activity is designed to provide a workshop-like experience for teachers as well as a special and intensive opportunity for their children.

Teachers and children who have participated in the session are from parochial as well as public schools in the greater St. Louis area. In a great many instances, perhaps a majority, the schools have become involved by one of its teachers learning about the Center through a personal contact. Very often, too, the contact has been an individual who has not personally visited the Center but has heard about it second-hand. In addition, another program within the Laboratory conducts aesthetic education workshops in the Center for private and parochial schools as part of a project to provide equitable participation for non-public schools in federally funded programs. Between AEP and the other Laboratory program, private school classes are scheduled for the Center on the average of once every two weeks.

A point to be made in connection with familiarization and workshop activities conducted in the Center is the use of the two St. Louis Cooperating Schools as demonstration sites for visitors. Unlike the other Aesthetic Education Learning Centers, St. Louis has been able to use its Cooperating Schools more than a few times each year to show visitors examples at first hand of means and methods by which aesthetic education may be practiced.

The Coordinator and the material resources of the Center have also contributed significantly to programs developed by the Laboratory and other agencies for area schools and the larger community. One such project is a travelling display of CEMREL programs to be located (during one month in early spring) in a prominent suburban shopping complex. The display will be furnished with participatory activities for all ages of people as designed by each of the programs to exemplify its products and services. The Aesthetic Education Program's component will be constructed in a fashion that reflects the design and operation of the AELC.

A second group of projects in which the Center has participated has been developed bh the (St. Louis) Community Association of Schools for the Arts. These are intended especially for city schools. An interesting example of these programs is one which provided a year-long sequence of study around the theme, Imagemakers. Aesthetic education curriculum materials were coordinated with artists in residence, guest performers and performing groups, and activities in environmental design to introduce children to the processes of creating and enjoying images in the arts and natural settings.

The AELC is frequently and closely involved with the Cultural Development Service. This agency attempts to bring together school districts and such cultural organizations as the Planetarium, the Historical Society, and the Museum of Natural History.

The purpose is to draw upon the special resources of the latter to originate curricula for the schools that go beyond typical courses of instruction. The Center provides a link to the special expertise of the Aesthetic Education Program in curriculum and instructional development and in teacher training.

## Sketches of the Cooperating Schools

The two schools which serve as Cooperating Schools for the AELC have been associated with the Aesthetic Education Program as demonstration schools for the past five years. However, because of staff turnover and attrition, only one teacher in both schools had previously used AEP materials as of spring, 1976. There had been no inservice training for either of the schools prior to this time.

Both schools are located in older suburban communities of St. Louis County to the west of the city of St. Louis. They are relatively equivalent in size; but differ considerably in socioeconomic and racial characteristics. One Cooperating School has approximately 20 teachers and 500 students.

The student body of one is generally lower to working class with ethnic and racial minorities predominating. This school has a several compensatory, and remedial, and supplemental programs in such areas as mathematics, reading, and language development.

The school's aesthetic education program and status as a Cooperating School is often given special note by teachers and, especially its principal, when information is conveyed to visitors or the public. The district in which this school is located emphasizes the arts. A special team of arts resource specialists which serve the district frequently use aesthetic education materials in their owrk and introduce teachers to them.

The second Cooperating School is somewhat smaller than the first: about 15 teachers and 350 students. It is generally middle class in background. Its district, by contrast to that in which the first is located, devotes comparatively limited resources to the arts. There are few specialists available to the school. There are, however, a number of special programs in the school directed toward goals of personal development which are closely associated with the arts. One of these programs is designed to give emphasis to the skills of productive thinking, decision making, planning, communication and forecasting.

Somewhat ironically, the surrounding community supports a surprisingly high number of cultural and arts institutions for its size. The attitude of the general community may be reflected in the fact that the several teachers and the principal from another school in the district have participated in inservice training with the Cooperating School staff. Teachers in a third school in the district have been assisted by the Coordinator on an individual basis in using aesthetic education materials.

Inservice training for the Cooperating Schools began in February and continued through the spring term. Two different approaches were taken to training. The faculty of one Cooperating School were familiarized with all the available units. The other faculty were familiarized with only a set of two or three units. Each set was selected to represent the core of an aesthetic education curriculum for a certain grade level.

The two faculties were notably different in their attitude toward adoption of the program and alternative inservice programs were necessary. In the Coordinator's view, the difference in attitude resulted largely from prior experience with aesthetic education or related curricula for arts in general education.

## Current Scope of Work

Activities undertaken or scheduled for the current school year include those which take place in the Center and in association with area cultural and arts organizations. These were outlined in the first part of this chapter.

The Coordinator devotes one day every week to each Cooperating School. On these days she assists the teachers in their classrooms and schedules meetings with teachers as they are needed.

Continued inservice training will be provided to the faculty of the two Cooperating Schools. An inservice program will be organized for a third school which is preparing to adopt aesthetic education. An extended inservice is also being planned for a district arts resource team. Teachers in other schools have participated in workshop training. They had been introduced to the aesthetic education materials and program last year.

## THE NATIONAL AESTHETIC EDUCATION LEARNING CENTER: Washington, D.C.

Toward the close of the Aesthetic Education Group's first year the idea of a national Center was beginning to be carefully articulated. This Center would differ from the others in that its undertakings would be designed for a national audience. The Center would conduct comprehensive programs, including training, for local school systems. It would sponsor national seminars, and spotlight exemplary aesthetic education programs from around the nation. Collaborative projects with the national arts associations was anticipated. By early in the following spring (1976), the Aesthetic Education Program and the National Institute of Education were well into the process of translating the idea into a concrete reality.

A meeting was convened March 8, 1976 in Washington, D.C. for those who had expressed interest in helping to sponsor the new Center or participate in its activities. Attending the meeting were officials of the Alliance for Arts Education; the National Art Education Association; the American Theatre Association; the dance division of the American Association for Health, Physical Education and Recreation; three area school districts; and, of course, of NIE and AEP.

By mid-summer, the Kennedy Center was formally committed to providing a location for the National Center and agreements designating Cooperating Schools had been formed with four area school districts--one in the District of Columbia, two in suburban Virginia districts, and one in suburban Maryland. By autumn, the Alliance for Arts Education had officially become a sponsoring organization.

A meeting was held on July 29 in Washington to review progress to date, introduce the new Coordinator, set a timeline for the upcoming year, and review the design and proposed physical facilities. In addition, activities of the Jefferson County Center were briefly reviewed to illustrate typical functions of an AELC. Representatives of NIE, AAE, OE, and several professional associations spoke briefly on the prospective roles to be taken by these agencies. Attending this meeting were representatives of the organizations present for the March 8 meeting and of other organizations including: the Music Educators National Conference; the National Education Association; the American Federation of Teachers; the Washington, D.C. Advisory and Learning Exchange; the American Film Institute; the U.S. Office of Education. A number of persons who were not representing organizations also attended.

By the end of summer in-service training of Cooperating Schools staffs had begun. A number of visitors had been to the Center. Possibilities for collaborative projects had been discussed with several organizations. The Center was physically installed during the first week of October.

### Major Programs and Activities

In-service training with Cooperating Schools staffs was begun in August and is discussed below. Since August a number of individuals, some of them acting in official capacities or as representatives of organizations, have been in contact with

Center. These included persons associated with the Kentucky Education Assocation, the National Defense University, the American Film Institute, the National Air and Space Museum, the National Day Care Assocation, and school district supervisors--both from districts which have Cooperating Schools and those which do not. Some of the latter have acquired aesthetic education curriculum materials and are interested in training and consultation. Several individual artists and designers and members of community organizations have also visited the Center.

Virtually all the organizations which had representatives at the March and July planning meetings and which have had representatives at the Center since August have expressed at least preliminary interest in collaborative projects. Those with whom projects seem most likely at present include the Alliance for Arts Education, the National Art Education Association, and the American Theatre Association.

A special group of visitors are the children and teachers from area schools who have come to the Kennedy Center to participate in the Alliance for Art Education's Children's Arts Series theatre presentations. These groups visit the AELC before or after the presentation. Although most groups have been from Cooperating Schools, groups from other area schools have also visited the Center. Over 200 children and teachers have been involved. Beginning in August orientation and training of Cooperating School staffs was begun. These activities are discussed at greater length below. In addition, presentations to Cooperating School PTA's have been given or scheduled to this point in the fall semester. These presentations began with a PTA meeting in August at one of the Cooperating Schools when parents were introduced to aesthetic education with the film "How Does A Rainbow Feel?" and discussion.

## Sketches of the Cooperating Schools

The four Cooperating Schools all have student bodies of 300 to 400 students and faculties of between twelve and twenty teachers, including specialists. The following are brief overviews of the Cooperating Schools and their settings as constructed from the Coordinator's view point and observations.

One is an inner-city school whose students and faculty are predominantly black. The school has several special programs and specialist teachers: in reading, comprehensive mathematics, Spanish, and physical education among others. There are no district arts specialists in the schools. However, a music teacher from a nearby school of music frequently works with children in the intermediate grades. The other three schools are located in suburban Virginia and Maryland. One of the two Virginia schools is located in a distinctly suburban, residential middle class, though children come from a wide range of backgrounds. The school serves as a "cluster school" in its district for students from other attendance areas who are enrolled in programs designed to meet special educational needs, especially language dealy and other learning disabilities. There are district specialists in visual arts and music in the school. The faculty, however, appears to have made a special committment this year for the first time to a thoroughgoing exploration of the arts and aesthetic education.

A second Virginia school is also located in a highly residential community. Its district is located further away than the preceding school: about 30 miles from the Kennedy Center. The district, though not the school, has used CEMREL materials for several years in its Sensory Education Program. Some program materials, however, had been used by individual teachers. This year marks the introduction of a curriculum on an extensive and systematic basis.

The fourth Cooperating School is located in a suburban Maryland county that has a very high per capita income. The school system is quite well-financed. Its programs and services are quite broad and very comprehensive. The district supervisor for aesthetic education is responsible for a range of arts and arts-related programs, including aesthetic education specifically. There is a district music specialist available to the school, but beginning last year the classroom teachers assumed the teaching of visual arts. This experience should prove a helpful background from which the teachers will enter the aesthetic education program.

Three schools began with one- and two-day workshops in August. (The fourth was waiting at this time for final administrative approval. Staff workshops for this school were begun in October.) The initial workshops were intended to familiarize each school's staff with AEP curriculum materials. Another objective was to clarify the relationship between the NAELC and Cooperating Schools. The staffs were oriented to the conception of aesthetic education, its range of content and methods; with special attention to relations between aesthetic education and other curricula and areas: sensory education, basic skills, multi-arts programs, humanistic education, and instruction in the arts disciplines.

In October the Coordinator initiated a series of workshops for Cooperating School staffs in individual curriculum units. The series is entitled "Twelve Tuesdays." Each week's (Tuesday) session is devoted to one of the twelve instructional units provided the schools. Teachers and specialists who are interested in the unit may attend the session for in-service training. The series will last through February.

The Coordinator also began a weekly schedule of visits to Cooperating Schools. He attempts to be in each school one-half day every week. While in the schools, the Coordinator observes in classrooms, consults with individual teachers and faculty groups, and may meet with district coordinators or supervisors and the school's principal.

## Current Scope of Work

The Coordinator will maintain the busy schedule of personal and organizational contacts, meetings, and Cooperating School activities into the foreseeable future. With respect to the Schools, this entails on-site visits, the in-service workshop series, and meetings with PTA and other school groups.

The range of local and out-of-town contacts continues to expand as of this date. Individuals who have met with the Coordinator and, in many cases, have visited the Center are associated with performing groups and production companies, university art and education departments, museums and galleries, professional arts and educational associations, local school districts, and publications in the fields of art and art education.

Plans for joint projects with the Alliance for Arts Education, the National Art Education Association, and the American Theatre Association are nearly completed. Other projected activities include workshops for principals and administrators in D.C. area schools; workshops with independent educational organizations and educators like the Teachers and Writers Collaborative; and hosting the Stephen Book National Theatre Games Workshop Tour.

# CHAPTER XII

# REVIEW OF MAJOR COMPONENTS OF APPROACHES TO TEACHER EDUCATION

This chapter presents a review of major components of the various approaches to teacher education generated by the Aesthetic Education Learning Centers and affiliated institutions. Emphasis in this discussion is on those components that may be organized for comprehensive training--continuing or sequential workshops and courses given within a university or college department. The discussion is further oriented to workshops which have been conducted, chiefly for Cooperating School personnel, to broaden and enrich teaching practice in aesthetic education. This is practice that is grounded in the CEMREL children's materials, though certainly not be restricted to this resource alone.

As figures in Chapter II indicate, most persons involved in the Center's activities are not involved in training activities. Fewest are involved in comprehensive training activities; with the smaller percentage of these in activities principally dependent upon CEMREL-provided resources. Yet, it is comprehensive training that is most difficult to design; and it is comprehensive training that ultimately is needed to support comprehensive practice and, hopefully, comprehensive effects on children's learning and development. For this reason, and in the attempt to inform the reader of activities following from establishment of Aesthetic Education Learning Centers, the following discussion has been written from the perspective noted above.

The most common form of in-service training is the workshop. Workshops may be very brief in duration and purpose. They frequently last between one hour and half a day. Their content is generally limited to an introduction to aesthetic education or arts in education when only the outlines of aims, relations to the traditional areas of the school curriculum, methods, and materials or activities are presented. The latter are important, because teachers coming for the first time to aesthetic education must understand it in the concrete terms of classroom teaching.

If workshops are to provide continuing or comprehensive training, the next level usually reached is that of gaining competence with specific materials. The AELC's have typically found it necessary to devote one to two hour sessions to each unit of materials to ensure that teachers have the confidence and skills to handle it efficiently in the classroom. The entire sequence of workshops will last 12 to 20 hours. These sessions frequently are designed to supplement units with additional resources like movies, records, work sheets, or games and other making projects.

These workshops seek through very practical training to equip teachers to facilitate children's acquisition of incrased perception and recognition of sensory properties and expressive and imagic qualities. As each of the curriculum units is organized around selected formal elements, teachers may gain a relatively broad or narrow understanding of this level of aesthetic education depending upon the number of units with which they work or attempt on their own in the classroom.

Workshops may also be non-continuing. Lasting up to a full day, these workshops usually focus on an area like photography, puppetry, mime, the arts of a particular culture, or jewelry-making, that requires operational knowledge and performative skills as well as perceptual or critical abilities. Another level of continuing workshops, also generally lasting 12-20 hours over 6 to 8 weeks, are those that attempt to extend the sensory capacities and the awarenesses associated with the children's curriculum. Most Centers have provided this sort of workshop, but content varies. Some workshops are provided as courses in particular areas or topics such as those mentioned above. Others of these workshops attempt to promote increased perceptual skills and heightened sensitivity to the aesthetic. Often there will be varieties of activities or exercises for enhancing the teachers' sensory awareness; and through this avenue teachers' sensitivity to expressiveness and skill for expression in non-verbal as well as verbal media. A term which may be used to refer to the desired capacities and responses is imagic or imaginative perception. The forms in which sensory content may occur or be arranged are to be the object of attention and the source of feeling qualities. Images are to be perceived less as directly tied with emotional qualities or other experiential complexes and more as suggestive of them.

Some workshops have been structured so that sensory, formal, and expressive properties of natural or created images are distinguished and each explored systematically through perceptual, discursive, or performative activities. In this connection, the arts may be drawn upon to enhance appreciation of formal properties. Artworks themselves or conceptions of important elements and compositional principles may either or both be resources chosen. For either of these latter orientations, CEMREL's teacher education materials may be used as a principal resource. Although a principal pbjective of this level of workshop training is the teacher's personal development, development of teaching competence is a very important component.

In the case of extended workshops or in-service courses devoted to a specific art form or media, craft, or curriculum topic, teaching skills and knowledge of resources are perhaps even more important than personal development. In training not so devoted to a substantive area or topic, emphasis is usually placed on general methods to foster children's sensory awareness and aesthetic perception. These strategies are frequently applicable across a range of subject matter or areas; these depend not so much on the objects of instruction as on the mode of response and, hence, learning. Examples of general methods are various types of improvisation, role-playing activities, exercises to train powers of observation, and techniques for clarifying and affirming personal attitudes and values. Again, these may be applied to many subjects encountered in the school curriculum--plants, measurement and numerical classification, the neighborhood and local community--to develop alternative perception of the inherent sensory properties. The sensory content may be re-formed to create expressive images, perhaps using a compositional form from one of the arts.

Workshops may be sponsored by universities, school districts, or other institutions. They may be for in-service, re-certification, or even academic credit. Academic credit, however, is usually reserved for coursework.

College and university courses generally span 30 or more hours; about twice the length of continuing workshops. Coursework in aesthetic education or related areas provides very little of the total of in-service training, and only slightly more at the graduate, non-in-service level. It predominates, however, in undergraduate training. Overall, coursework is a relatively minor component of the various approaches to teacher education. There are no undergraduate minors or majors in aesthetic education though several universities, one of which is affiliated with an AELC, are moving closely toward instituting these offerings.

Courses, whether at the undergraduate or graduate level, often address the arts directly. And segments are frequently drawn from the formal discipline of art criticism, art history, and, sometimes, aesthetics. By comparison to workshop training, there is also greater concern with analysis and theory of aesthetic or arts education; of children's learning and development; and of curriculum instruction, and evaluation. This is not to imply that courses are mostly textbook-oriented or heavily conceptual. Though they rely more heavily on conceptual and discursive modes, these courses allow significantly for performative and experiential forms of learning. Here, again, CEMREL's teacher education materials may be introduced.

When coursework is for undergraduate pre-service students or in-service practitioners, it also typically devotes considerable time to professional competences. Emphasis is more likely to be placed on general methods than on skills associated with particular curricula or items of instruction. Students may be introduced to a wide number of published curricula and other resources including the CEMREL children's materials. They can generally examine these first hand, and actually use them during lesson simulations, classroom observation practica, or during apprentice teaching.

The level of students' aesthetic sensitivity appears largely to determine the skills of perception and modes of expression that are attended to. As many pre- and in-service students are relatively inexperienced in the arts, courses designed to accomodate their needs will often include a significant number of performative and experiential activities to heighten students' sensory awareness and the expressiveness of their response to images conveyed or potentially formed in created or natural objects and events. However, because courses last longer than workshop series, more attention can be given to fostering apprehension and appreciation of formal properties. Again, it is common for courses to draw upon several art disciplines for exemplary objects and conceptions of form.

A good example of coursework which has some of the features of a workshop format, but extends the typical scope of a workshop, is the intensive summer course. Generally scheduled to be day-long for a period of two weeks, this type of course usually offers a variety of activities. There may be exercises to develop sensory and interpersonal awareness. Other activities foster perceptual and critical skills regarding the aesthetics of artworks and natural objects. Readings in the theory of aesthetic education, in studies of learning and development, art in art history and criticism may be discussed. Curriculum materials and instructional methods will probably be examined and, perhaps, tried out. Special projects to stimulate students' personal expressiveness and values are generally provided as continuing threads or as culmination to the course.

A final note might be added regarding a form of in-service training that is not organized by a syllabus or conducted in the same time and place for all participants. This is in-school observation and consultation. Typically, the objective is to meet specific problems identified by teachers. Most often, the problem concerns utilization of particular materials and methods with which the teacher has some experience. Other types of problems include the application of a new mode of learning to an available content; thus promoting new categories of perception, awareness, and understanding. Examples are improvisation of a history lesson, role-playing a lesson on emotions, or creating visual compositions from leaf patterns or geometric forms.

Still another type of problem is practical in nature; in the sense of only being successfully solved in relation to the contingencies of specific classrooms and requirements of the individual teacher. This is the problem of introducing a new curriculum or area of study. This problem is really several orders of problems depending upon the objects of study introduced and the associated levels of skill, awareness, and understanding desired. Many of the activities and products of the arts and crafts are unfamiliar in themselves to teachers. Teachers differ widely, too, in their understanding of the forms of learning appropriate to the various skills and responses that may be intended. Finally, the availability of organized resources and/or instructional plans, particularly in published curricula, greatly determines the magnitude and character of the problem faced.

# CHAPTER XIII

# SUMMARY OF TEACHER AND PRINCIPAL QUESTIONNAIRE DATA

## Introduction: Teacher Questionnaire

At the beginning of the spring semester, 1976, questionnaires to be completed by teachers and principals were sent to each of the eight Centers which had been working with Cooperating Schools prior to the beginning of the 1975-76 school year. For these Centers, orientation and training of Cooperating School staffs had begun at least one year prior to the questionnaire solicitation.

Questionnaires were mailed to Center Coordinators for administration in order to help overcome any resistance to filling them out. It was also hoped that Coordinators could more easily defuse any negative reactions sufficiently strong or widespread to raise a controversy between teachers and school authorities.

For the first-year evaluation study a similar, though much less detailed, questionnaire was mailed to the 194 "core" teachers of record in the 23 Cooperating School participating as of June 1975. One hundred twenty-two usable questionnaires were returned.

The 1976 teacher questionnaire, by contrast, was intended to reach all teachers in Cooperating Schools that were involved at some level in aesthetic education. This is presumably a less active and committed group, as a whole, than the core teachers.

During the spring of 1976, 19 of the 23 schools participating in 1975 were still involved in the AEG network. (Other schools had joined as Cooperating Schools by spring 1976, but their staffs had only begun orientation and training. There were also Affiliated Schools but, again, the target is Cooperating Schools.) Each of the Coordinators were asked to estimate numbers of questionnaires needed to reach the intended population.

Questionnaires were returned from seven of the eight Centers. Of the 180 questionnaires sent to the Centers, 131 scorable were returned: a total return rate of 73%. Rates of return for the individual Centers were as follows: four Centers at 83% or better; two Centers at 69% and 67% respectively; and one Center at 25%.[1]

Results of the teacher questionnaire are given in Appendix J. Figures given in the left margin refer, for the most part, to items where multiple, ranked responses are possible. Rank refers to order of preference, frequency, etc. Figures in parentheses indicate total number of responses, irrespective of rank, given for a sub-item. Figures in the margin indicate number of responses given for each rank of choice, and run in descending order from left to right. Thus, for item 8, first sub-item, the distribution of responses by rank as indicated in the left margin is as follows: 2 first choices (here, most preferred), 5 second choices, 9 thirds, 7 fourths, and 23 fifth choices. When no choices are given at a particular ranking, a zero is indicated.

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[1] In the eighth Center, for which no questionnaires have been returned as of this writing, the Coordinator was very seriously ill during the entire second half of the spring semester. When he returned to his desk in mid-summer, the questionnaires could not be located. A second set was mailed during the first week of October 1976, but these had not yet been returned as of this writing.

Figures in the left margin for item 10 present the average for all the (ranked) responses for each sub-item. Figures in the left margin for item 14 show a percentage calculated for each sub-item. This statistic refers to how often a sub-item of item 14 was checked when the corresponding sub-item of item 13 was first checked.

## Analysis: Teacher Questionnaire

Results[2] of items one through eight provide information as to the background and professional experience of respondents.

Item 1 indicates a somewhat higher proportion of non-core teachers among the group. This may be considered tentative evidence that teachers completing questionnaires are fairly representative of all teachers in Cooperating Schools; and, by extension, as representative of teachers in general as Cooperating Schools are representative of schools in general.[3]

The overwhelming majority of respondents are classroom teachers (Item 2). Less than 10% indicate other areas of experience: as principals or supervisors, as arts or other specialists. The average length of experience is between eleven and twelve years. The terms of teachers' experience cover a broad range: 27% have five or fewer years experience; 21% between six and ten years; 26% between eleven and fifteen years; 15% between sixteen and twenty years; and 11% more than twenty years.

Thirty-six per cent have completed degree work at the master's level or beyond (Item 3). Regarding major fields, elementary education is by far most frequently represented; with art and music education, English, history, psychology, reading and speech each represented several times.

The distribution of grade levels to which respondents are assigned is reasonably even (Item 4). The relatively high incidence of "other" situations being selected is largely accounted for by responsibility for two or three grade or age levels. A much smaller proportion of respondents are responsible for the range of grade or age levels that specialists are. A range of teaching situations is also represented (Item 5). The 24% of responses given to the choice "other," are divided among departmentalized, specialist, individualized or ability grouping, and open space arrangements.

Items 6 and 7 solicit information concerning training in the arts and experience in teaching the arts. Results would probably not surprise most readers. Relatively few teachers indicate extensive formal training except in literature (presumably, mostly coursework in the English or literature departments). Literature and the visual arts are areas most pursued personally and informally. Behind these areas music, film and photography, and dance follow at noticeably lower levels. Regarding private, professional tutoring, music is by far the most frequently indicated; with dance, at a markedly lower level, the only other area given more than minimal response.

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[2] All results, unless otherwise indicated, are raw scores.

[3] The reader may recall that Cooperating Schools were chosen to represent a range of geographical locations, socioeconomic backgrounds, and size. Also, recall that approximately 60% of all teachers in Cooperating and Affiliated Schools participate to some extent in aesthetic education.

Results of Item 7 present some interesting comparisons. Across all art forms, the types of teaching practice (i.e. "participation with children") most frequently indicated are: teaching lessons or giving demonstrations and performing with children. Teachers tend less to perform for children. Field trip activities appear to occur usually only in connection with the visual arts and, to a lesser extent, with music and dance.

In terms of total nominations, the literary forms, visual arts, and music predominate. These forms, of course, are traditionally most emphasized in elementary schooling. Dance and drama, showing about the same frequency of nomination, follow.

In relation to results for Item 6, it is interesting to note that for those art areas where academic training was most prevalent, visual arts and literature, the form of teaching most practiced was conducting lessons and demonstrations. By contrast, for those art areas where respondents most frequently indicated having received professional instruction, music and dance, the form of teaching most practiced was performing with children. In both these areas, performing with children was more frequently nominated even than conducting lessons and demonstrations.

Other patterns of teaching practice are indicated in results of other questionnaire items. These appear largely to confirm observations drawn from interviews and site visits that patterns in aims and practice vary considerably from teacher to teacher and school to school. The Centers generally reflect that kind of teacher center which relies on appeal to the needs and aspirations of those it serves and on their voluntary participation. The impact of this sort of Center thus depends less upon a uniformly organized and administered program than upon the interests, capabilities, and vision of the individual teacher.

Items 8, 9, 11, 12, 13, 14, 15, and 16 in particular, indicate the many and varied patterns of teaching for aesthetic education. These may vary, as response to these items show, according to: selection of curriculum units and additional materials, extent to which units are interrelated, time spent out of the total classroom schedule in teaching for aesthetic education, manner of organizing instruction with reference to subject matter area or topic, and learning objectives posited.

Items 8, 9, and 16 appear to support the conception first derived from other data of alternative approaches to teaching for aesthetic education. Teachers may adopt one or several of the following approaches; and this adoption may overlap or alternate the approaches selected:

-- to study the arts through emphasis on experiential and perceptual learning, as well as performance or formal knowledge;

-- to use study of concepts and processes associated with the arts to support acquisition of skills and concepts which underlie other subject matter areas, or which underlie a view of learning and development appropriate to 20th century society and culture;

-- to present a subject area through arts media and processes; to use, for example, plays or novels as "texts" on an historical era;

-- to explore aesthetic treatments of content in non-arts areas, such as creative writing, artistic geometric forms, or photo-essay examination of contemporary social problems;

-- to study (especially through the mode of perception and direct experience) the arts as aspects or components of another subject area as social studies, humanities, or language arts.

Questionnaire results appear to confirm major categories of issues and problems that were developed in the analysis of interview and observational data.

Chief among the issues teachers typically confront is the relation of aesthetic education to the arts and arts education. Of course, this may be more implicit than explicit for teachers. Their concrete choices and behavior signify resolutions of curricular and instructional issues whose full scope is perhaps only partially discerned, but whose force is experienced within all those situations where alternatives are perceived.

Virtually all teachers who were contacted during site reviews (when interviews as well as observation and informal conversation were conducted) associated aesthetic education in some way with the arts--with respect to either subject matter or learning outcomes or both. But there were very marked differences in teachers' notions and practice regarding the constituents of aesthetic education's subject matter and outcomes.

Responses to Item 8 suggest some of the major categories of difference. Aesthetic education is not so much perceived as an attempt to teach the arts or other disciplines, but toward ends of personal growth and development that are less subject specific. Most respondents favored the goal of personal expression; second most frequent choice is perception of intrinsic qualities. These results are consistent with first-hand data which, as reported before, indicate that many teachers tend to posit rather broad goals for aesthetic education such as personal expressiveness, creativity, awareness, and well-balanced individual development. Though less emphasized, acquisition of categories and skills of perception is also an important goal for teachers. Presumably most teachers relate these goals in some fashion; and the problem in constructing this relationship and embodying it in instruction is central.

Goals for any instructional area are constructed in part by the ways this area is organized in relation to other instructional areas in the school curriculum. Item 9 indicates that, with respect to the formal curriculum, aesthetic education is characterized by most teachers as best related to the arts. Closely following is the view that aesthetic education is best related to non-arts subject areas. Least chosen was the view that aesthetic education should be considered an independent area of instruction. The most widely held view--aesthetic education as a supplement to the arts--would be consistent with the position that aesthetic education is to foster certain forms of awareness and response underlying all activities involving the arts, but not necessarily the levels of performance or formal knowledge appropriate to pursuit of the arts as disciplines.

That these forms of awareness and response might be fostered in instruction organized other than around the arts is implied in the other two views of aesthetic education in the school curriculum. Elements of artistic activities may be extracted to serve as modes, catalysts, or goals for learning. Such elements are: categories and skills of perception generated through non-verbal media; the intrinsic motivation of personal expression or judgment; or deepened comprehension of ordinary or familiar subjects through their being imaginatively presented.

A question remains, however, even if the *constituents* of aesthetic education are thought to be capable of standing on their own apart from arts courses. This question is whether the *aims* of aesthetic education are similarly independent. Relatively few teachers would agree that aesthetic education forms an independent area of study.

Three more points may be made before leaving this rather lengthy analysis of Item 9. The first concerns the very high proportion of responses favoring the view that aesthetic education is a concern for the classroom and school environment as much as a formal area of study. This is reminiscent of data which indicates that many teachers have not attributed aesthetic education an independent stature. In this view, the rudiments of aesthetic education are already present in school life--in academic and other realms--but just need greater attention.

A second point concerns responses to a similar item from the 1974-75 questionnaire for "core" teachers. (See Figure 5, next page.)

Between the two questionnaires, there is a decided shift in the proportion of responses given to the sub-items. In the 1975-76 questionnaire, a much greater proportion of responses is given to statements characterizing aesthetic education as supplementary to the arts or an independent area. The differences in the populations surveyed notwithstanding, it may be speculated that over the course of the two years teachers who consider aesthetic education a formal area of instruction have come more to view the distinctive (aesthetic) character of aesthetic education, whether or not they find it independent or supplementary to the arts curriculum.

A third point concerns scheduling. Comparing results of Item 16 in the recent questionnaire with Item 9, it seems evident that *scheduling* of instruction does not necessarily coincide with *aims* of instruction. Between these two items there is a decided reversal: in the first, aesthetic education as a supplement to the arts is slightly favored over aesthetic education as a supplement to non-arts areas of study. However, in the second item aesthetic education is shown to be more frequently scheduled within a non-arts than an arts area. This reversal may indicate that scheduling is a matter of logistical rather than substantive concerns. In fact, many teachers who were contacted acknowledged that they allocated time for language arts or social studies to aesthetic education. In some instances, aesthetic education was seen to promote the same general goals as the other curriculum, such as "awareness" or "pursuit of personal interests." In other cases, aesthetic education was seen to extend significantly the level of outcomes already present in a subject matter through "enrichment" or the "opportunity to do some creative work," or "a chance for personal expression."

Figure 5

(Figures are percentages of the total number of questionnaires returned, including those for which there were no responses to the item.)

## 1974-75 QUESTIONNAIRE RESULTS
(N = 122)

8. In general, which of the following statements would best characterize your feelings about the use of Aesthetic Education materials? (Check one)

$\boxed{5}$ Aesthetic education materials are to be used as supplements to courses of study that are predominantly aesthetic in nature (art, music, etc.).

$\boxed{76}$ Aesthetic education materials are to be used as supplements to any course of study where appropriate links can be made.

$\boxed{4}$ Aesthetic education materials are to be used as a supplement to the language arts program

$\boxed{12}$ Aesthetic education is a course of study in itself.

## 1975-76 QUESTIONNAIRE RESULTS
(N = 131)
(Computed on the basis of first choices only)

9. In general, which of the following statements would characterize your view of the best relationship between aesthetic education and other areas of the curriculum. Please note we are asking for your view of the best relationship, not necessarily what you have actually seen or been involved in. (You may indicate several preferences, but please order them)

(21) instruction in aesthetic education is primarily a supplement to the regular program of instruction in the arts (music, art, drama, etc.)

(19) instruction in aesthetic education is primarily a supplement to the more traditional areas of study in the elementary school (reading, math, science, social studies)

(12) aesthetic education is a course of study with its own objectives and content like reading, math, or social studies

(42) as much as formal curriculum aesthetic education is a concern for enhancing the environment and surroundings of the classroom and school

( 1) other________________________________________

Problems of scheduling are revealed in more detail in several other questionnaire items, especially numbers 13, 14, and 17. Items 13 and 14 underscore teachers' expressions of difficulty in arranging for all resources they would like to have available. Teachers appear to value those resources most that they have had least success in realizing: the assistance of specialist teachers and contributions by performing groups, speakers, artists in residence, and the like. Most teachers responding gave multiple choices indicating that their image of aesthetic education entails varied experiences for students. These data also appear to support the observations that teachers value "live encounters" with the arts and with artists very highly and that their opportunities to work with specialist teachers are rather sporadic. Items 13 and 14 do not exhibit the *extent* to which resources have been implemented, only whether these resources are desired and have been available. (For patterns of usage, the reader may refer to profiles of teaching in Chapter Two.)

Item 17 presents a second facet of planning: the sequencing of experiences over time. The great majority of teachers plan for activities or lessons on an occasional basis. A considerable number attempt to organize their lessons or units so that a variety of resources may contribute to instruction. A relatively few teachers responding have a semester or year-long plan. It appears, in brief, that several issues that were found from site visits and interviews to be implicit in teachers' organization of aesthetic education are borne out in these data. Teachers face difficulties in building toward a progressive development of outcomes, with respect to a body of content (derived from the arts or sensory domains) or to a body of skilled perceptual, critical, and expressive responses. These difficulties have been seen to arise from either or both of two sources: teachers' limited understanding of aesthetic education as an area of study and external constraints imposed by conditions in the schools. Among the latter are included state and local curriculum requirements and policy objectives; contingencies of the daily schedule; official and informal support by faculty, administration, and parents; and availability of appropriate physical space and materials.

The problem of organizing materials for instruction is addressed by several items. Item 11 pertains to usage of CEMREL materials. All but the most evident of patterns should probably be taken very lightly. There seem to be several areas of responses which are discrepant from other data or internally inconsistent. Several examples may be cited. Modes of usage (columns 3 through 7) appear to have been taken by some respondents to refer to preceding as well as the current year. Partial usage of units would appear from other data to be underrepresented. Usage of units within the context of "a larger program in aesthetic education" may be misrepresented because of varying interpretations of the term. Certainly the figures would seem to overrepresent usage toward aesthetic education as an independent course of instruction.

Though inferences must be cautious, several seem in order. An overall diminished usage in the past year by comparison to the previous year seems to be reversing. In the first-year study, the decrease in usage was attributed to a more disciminate and less exploratory approach by teachers. If estimates for the upcoming year bear out, increased usage may signify a more efficient and knowledgeable integration of materials gained from two years of practical experience. Estimates for the upcoming year, if accurate, would mean that, on the average, each teacher responding would use between two and two and one-half units during the course of the year. The most popular units appear to be those related to the visual arts (including photography) and those which are seen to have high verbal content (*Creating Word Pictures*, Constructing Dramatic Plot, and Creating Characterization). The latter units are likely to be used in connection with non-arts subject areas such as language arts or social studies. These patterns of materials selection appear largely to confirm patterns in personal background and training in the arts noted above. In the latter, academic training and informal experience was largely within the literary and visual arts. Thus teachers seem to reinforce the traditional arts emphases of schooling, elementary through postsecondary, though not deliberately teaching the arts as disciplines.

Another item regarding materials usage also confirms a previously noted tendency. This is the tendency for teaching in aesthetic education to lack continuity in selection of content (artistic or sensory) and associated objectives in acquisition of skilled perceptual, critical, and expressive responses. Item 12 refers to attempts to relate materials when two or more units have been used by a teacher. The responses "sometimes" and "rarely" received more than 70% of the total nominations. Such a result seems consistent with evidence that the predominant mode of scheduling lessons and activities is on an occasional rather than extended basis. Comparison of item 12 with an identical item from the 1974-75 questionnaire shows virtually no change in the distribution of responses.

Figure 6

(Figures are percentages of the total number of questionnaires returned, including those for which there were no responses to the item.)

1974-75 QUESTIONNAIRE RESULTS
(N = 122)

7. When you use more than one set of materials do you attempt to establish connecting links between them?

| | | |
|---|---|---|
| 23 | 40 | 18 |
| Frequently | Sometimes | Rarely; packages are treated as distinct units and connections are rarely attempted. |

1975-76 QUESTIONNAIRE RESULTS
(N = 131)

12. Irrespective of how you have used any single set of materials, if you have used more than one set of materials during the course of a school year, have you attempted to establish connecting links between them?

(25) frequently

(42) sometimes

(19) rarely; packages are treated as distinct units and connections are rarely attempted

As to the perceived value of aesthetic education, Item 10 indicates that for teachers responding, aesthetic education was ranked after reading and math in importance but fairly well above social studies and science.

The final questionnaire items to be considered relate to the conditions and influences affecting teaching for aesthetic education.

Item 21 indicates that contact among teachers have generally been associated with informal rather than formal working relationships and lines of communication. What is approximately the upper right quadrant of the matrix (the nine squares formed by the last three columns and the first three rows) contains most of the respondents' nominations. "Brief conversations" describes the most frequent mode of contact. "Faculty who are also involved in aesthetic education" constitutes the most frequently contacted category of persons, though not overwhelmingly so. While formal meetings are not by any means a negligible form of contact for this group of teachers overall, most of the nominations in the category of regular formal meetings are accounted for by four Centers. There is an interesting discrepancy regarding the categories of people involved in formal meetings; with "faculty at the same grade level" receiving far fewer nominations. This result is probably attributable to the patterns of participation by teachers in schools where the entire faculty is not involved. By and large, participation runs across grade levels rather than concentrating at grade levels. Natural lines of communication among faculty at the same grade level appear to engender exchange of information, but as intrinsic mechanisms for mutual support of practice, they are lost. Few formal contacts with persons outside the individual's school occur, with the exception of contacts with personal friends and, occasionally, faculty from other Cooperating Schools.

Items 18 and 19 refer to frequency and mode of contacts with the Centers. As regards frequency of contact, the results for each sub-item are in large measure accounted for by a small group of Centers. Two Centers account for the great majority of the nominations for the first sub-item ("at least once a week"); two Centers, for the nominations at the second sub-item; three Centers, for nominations at the third sub-item; and four Centers, for the fourth sub-item. Overall, teachers' contacts with the Center tend to occur between once every two weeks and once every month, with approximately one-third of all contacts occurring less than once a month.

According to results of Item 19 contacts most frequently involve workshops or training activities or consulting and planning with Coordinators at the schools. Meetings constitute a considerably less frequent form of contact. Visits to the Center and phone contacts are relatively infrequent. These results support data reported above that indicate that, unlike some types of teacher centers, AELC's do not rely upon "drop-in" or spontaneous forms of participation. Activities are, for the most part, scheduled. They also tend to be organized, like workshops, toward specific objectives shared by participants.

Items 20 and 22 round out observations drawn from other data sources that the character of teachers' expressed needs concerning training are typically very practically oriented and specific to individual components and activities of instruction. Workshops and related in-service activities, along with study of teacher's guides and first-hand experience, are rated the most valuable means to acquiring competence in teaching for aesthetic education. CEMREL, through activities conducted by its staff and its curriculum materials, and the AELC's are considered the best sources of training. Results here confirm the value, frequently emphasized by teachers, of continuing support and assistance by the Centers. Relatively low importance is attributed to informal contact with other teachers or contact with district personnel (unless they are also AELC Coordinator or staff). University coursework is not a widely desired form of training.

The final two items of the questionnaire, #23 and #24, pertain to teachers' attitudes toward aesthetic education and their perception of the attitudes of other categories of persons. Teachers' attitudes generally continue to remain high or have become more positive. The perceived attitudes of other groups, including parents, teachers, administration, and students, are also positive. For each of these groups, except parents and other classroom teachers, the frequency of "very positive" responses outweighs that of "indifferent" responses. Attitudes of key groups appear to be sufficiently positive to sustain aesthetic education in schools represented by teachers responding. Teachers in the aesthetic education programs themselves are, of course, critical. Other significant groups that teachers themselves have identified as important are the school administration, their students, and, when they are present, the arts specialist teachers.

## Introduction: Principal Questionnaire

The questionniare survey of principals proved to be very disappointing. As there was no survey of principals in 1974-76, it was decided to solicit responses from all principals in Cooperating and Affiliated Schools that had been involved with AELC's since 1974-75. (In fact, all the Affiliated Schools meeting this criteria were all associated with one Center and had received approximately the same training and services as this Center's Cooperating Schools.) Questionnaires were sent for administration to eight Centers. The target group of principals numbered 30. A total of 15 usable questionnaires were returned from four Centers. (One of the remaining Center's questionnaires, teacher and principal, were lost as described in a previous section of this chapter.)

The relatively low rate of return, and the unevenness in representation of Centers must make the following analysis very tentative. Most confidence should be placed, of course, in those trends, which, where relevant, appear most consistent with results of the teacher questionnaire.

The format in which results are reported is the same as that for the teacher's questionnaire. Results are reported in Appendix K.

## Analysis: Principal Questionnaire

Results from the Principal Questionnaire are consistent on the whole with those from the Teacher Questionniare. Additional information is provided regarding conditions in the schools as settings for change, the role of the principal, and something of the "administrative perspective" on aesthetic education.

Principal's conceptions of the aims of aesthetic education and its place within the school curriculum differ, though not greatly from those of teachers who completed questionnaires. Principals appear to place more emphasis on acquisition of perceptual skills than teachers; and somewhat less, though strong emphasis, on fostering personal expression. (See Item 1) According to Item 2, principals appear to tie aesthetic education less closely to the arts. In light of results for Items 2 and 5, it seems that principals are even less likely than teachers to attribute independent status to aesthetic education as an area of study. In much the same way as their teachers, principals especially tend to view aesthetic education as extending beyond the bounds of formal instruction; to consist in awareness and concern for the physical surroundings and environment. When forced to relate the curriculum materials to the existing arts programs, most principals described use of the materials bringing the arts into more classroom and extending existing programs with new sorts of experiences. (See Item 5) In view of results described above, it would appear that in the principals' eyes, the value of the arts as taught in the classroom (aesthetic education being a derivative of full-fledged arts education) lies more in the direction of promoting skills, understandings, and attitudes that are optimally realized in concern for the physical environment or in pursuit of non-arts curriculum areas. If this interpretation is valid, it would further appear from results to Item 3 that curriculum areas that ought to be supported would be reading, math, and language arts. As with teachers, science and social studies are ranked lower in importance than aesthetic education. Presumably, this ranking indicates that principals value their students-concern for their physical surroundings more than instruction in science or social studies. This inference gains some measure of plausibility in light of recent, alarming increases in school violence and destruction of property.

Items 6, 7, 15, and 17 provide evidence of the principals' assessments of the status of their schools' aesthetic education programs. Most principals report expansion of aesthetic education in their schools, either in terms of greater numbers of teachers participating or in terms of more systematic preparation and clearly organized implementation. Regarding future expansion and percentage of teachers involved, results indicate that more than half the principals expect their schools to reach total or near-total faculty participation within two years. Of this group, about one-third (or one-fifth of all schools represented) are said to have already reached full participation. Further, in many schools, there are one or two teachers who are characterized as providing leadership to other teachers through their skill and enthusiasm. (Item 17) These may be considered "core teachers" in the root sense of the term, though the term has a broader meaning as will be discussed below.

Principals' perceptions agree with teachers' reports of time spent in aesthetic education with respect to the modal estimate: one to two hours. Principal's estimates, however, are much more restricted in range; a fact probably accounted for by the schools represented than by a discrepancy between principals' perceptions and teachers' reports. (Item 7). Principals' perceptions tend to parallel teachers' regarding the attitudes of various groups involved or potentially concerned with the aesthetic education program (Item 15) In fact, principals tend to perceive somewhat more positive attitudes, with the possible exception of "other classroom teachers not involved with aesthetic education." This response does not indicate a perception of negative attitudes; but may reflect a more accurate estimate simply for the reason that principals may have the opportunity to talk to more teachers about "official business," where teachers' contacts may be more limited overall, and limited to personal interests. In the main, principals who have responded perceive a favorable climate for aesthetic education among the several groups directly or indirectly involved.

A third category of items may be taken to indicate conditions surrounding the implementation of aesthetic education in the schools represented. Most schools are reported to have had considerable room for adopting aesthetic education, but nearly as many are characterized as having tightly organized workloads and even choices between alternative innovations. (Item 4) The latter results would confirm other observations that Cooperating and Affiliated Schools tend to be innovative schools, but also schools where there are frequently great demands on teachers and constraints imposed by the school schedules.

Principals tend to perceive, in accord with teachers reports of their experience, that the context of change has been the individual school and that supporting social mechanisms have been informal rather than formal. The locus of change has been the individual classroom and teacher. Principals overwhelmingly rate teachers within the program as most essential to permanent success. (Item 16) Further, the achievement of active and mutually supportive groups of teachers, specialists, and principals within the individual schools is rated more important than district curriculum guidelines, in-service training, college coursework, or cooperative working arrangements among several schools. (Item 20) Almost one-third of the principals responding indicated no follow-up contact with groups outside the school to support their programs in aesthetic education. Of groups nominated, the most frequently contracted was "district-level administrators," which could refer to AELC Coordinators. (Item 14) Where exchanges with other administrators have occurred, they have mostly been in the context of contracts for personal or other administrative reasons. A few principals, though, have exchanged visits with other principals or made themselves or their teachers available as resources for other schools. (Item 13)

Principals responding have more frequent contacts with Center Coordinators than teachers: arranging between once a week and once every two weeks as opposed to once every three or four weeks. (Item 11) Whereas teachers are most frequently involved in in-service training, principals are chiefly involved for the purpose of planning and logistical matters. It is probably for this reason that principals most frequent contacts are by phone. Teachers use the phone very infrequently. It is likely that they feel their discussions require more time and first-hand observation of the circumstances being discussed. Principals, as teachers, do not frequently have the opportunity to visit the Center itself. The generalization that social mechanisms associated with aesthetic education programs tend to informal rather than formal is supported in principals' responses. As with teachers, scheduled meetings are relatively infrequent. Teachers are most involved with their colleagues in informal lines of communication and through patterns of working relationships. They may have personal contacts with Center staff in their school, but this is typically a meeting of individuals. Similarly, principals' contacts with Center staff tend to be occasional, personal discussions when a staff member is visiting the principal's school. (Item 12)

The role most principals have taken with respect to implementing their schools' aesthetic education programs has been one that is more personalistic and responsive than formal and directive. Principals' responses indicate that they have generally allowed teachers fashion their own course once they have been introduced to general aims and available materials. This role has not changed significantly for most principals over the course of the last two years. Teachers may be encouraged individually and through available formal mechanisms such as teachers' meetings, but there is relatively little effort to generate formal arrangements for planning and review of the aesthetic education program. (Items 8 and 9) This approach seems to extend to physical as well as social conditions. The great majority of principals report little attempt to alter the schools' physical facilities other than establishment of designated areas for storing and checking out CEMREL materials; although most schools have established such an area. (Item 19)

Principals for the most part characterize themselves as facilitators to instructional materials, consultants, and community resources, though not themselves capable of demonstrating teaching-learning activities. A significant number of principals will consult with teachers on "general directions" they might consider for their teaching in aesthetic education. (Item 10) The results suggest that principals have relied, as have the AELC's in general on the personal vision, committment, and skill of individual teachers. Whether or not these teachers have been formally designated "core" teachers, the presence of several active and capable teachers has been the foundation of the aesthetic education programs in many, if not most schools. This point was made above in reference to the results for Item 17.

Item 18 further underscores teachers' interest as a central factor, by reference to formal designation of "core" teachers. Results indicate that in most cases where "core" teachers were named, teachers volunteered. If volunteering was not the grounds for selection, principals considered interest along with demonstrated ability.

The most glaring discrepancy between results from the principal's questionnaire and evidence from other data occurs in Items 20 and 21. Here principals hold not only that budget appropriations for materials, teacher release time, consulting services, and the like are, in principle, most important to their school's aesthetic education program, but have been sufficiently established. Many teachers and, especially Center Coordinators, have voiced strong and opposing opinions when interviewed. The issue surrounds in-service training whose objective is to extend and enrich current instructional practice; particularly concerning the sort of problems described in the preceding chapter as typically raised in on-site consultation. The central question is whether teachers shall have time for training and consultant assistance during the course of the regular school day. In-service credit and credit from university coursework, a generally less desired alternative, are both limited in providing incentives to giving up time beyond the school day. A teacher needs only so many credits to maintain professional status or to advance in the salary schedule. Further, such credit can usually be obtained in many areas, of which aesthetic education is only one. The amount a district is willing to spend for release time or other forms of training and assistance during the school taken can be, and frequently is, taken as a sign of districts' committment to the program. Where principals, as representatives of the administration, indicate their belief that present levels of support are adequate, this may be taken as evidence that school district officials have a different vision than Coordinators and many teachers of the scope of preparation desirable for teaching in aesthetic education.

## Summary of Questionnaire Analyses

In those areas where teachers have received most academic training, visual arts and literature, the pedogogy most frequently utilized is that of directing lessons and conducting demonstrations. By contrast, for those arts areas where respondents most frequently indicated having received professional instruction, music and dance, the form of teaching most practiced was performing with children.

Virtually all teachers contacted during site reviews associated aesthetic education in some way with the arts; in respect to object matter or learning desiderata or both. However, few teachers conceived aesthetic education as an independent area of study. Presumably, this conception indicates the larger view that skills and awarenesses addressed in aesthetic education, though derived from the arts, may be realized and have independent value at levels of development below those required by pursuit of the arts as disciplines. Data from first-hand contact with teachers generally supports this reasoning; the majority of teachers posit rather broad goals for aesthetic education, such as personal expressiveness, creativity, awareness, and balanced individual growth. In sum, while the prevailing view is that the constraints of aesthetic education are thought to be capable of standing on their own apart from study of the arts proper, the aims of aesthetic education as a curriculum are not similarly perceived as independent.

The trend among questionnaire respondents is to define aesthetic education principally as a concern for the classroom and school environment as much as a formal area of study. However, among those teachers who attribute independent stature to aesthetic education as a curriculum, the greatest number hold it to be a supplement to the arts rather than non-arts areas. In the previous year's questionnaire results, the overwhelming number of teachers held aesthetic education to be a supplement to the non-arts areas.

In interesting paradox in questionnaire results was provided by items having to do with scheduling in comparison with items having to do with curricular aims. Although aesthetic education as a supplement to the arts is slightly favored over aesthetic education as a supplement to non-arts areas of study, instruction in aesthetic education is shown to be more frequently scheduled within a non-arts than an arts area. Scheduling was thought to be as much a matter of logistical as substantive considerations.

The great majority of teachers plan for activities on lessons on an occasional basis. A considerable number attempt to organize their lessons or units so that a vareity of resources may contribute to instruction. Relatively few teachers responding to the questionnaire have a semester or year-long plan.

The process of teacher decision-making regarding aesthetic education (a process reflecting the realities of schooling as well as the depth of personal understanding) appearls to be constituted of two levels. A first level of concerns lies in identifying general area(s) in the curriculum and daily schedule where aesthetic education may be placed. A second level of concerns lies in the selection of specific materials and methods and in organization of instructional activities and sequences. At this level decisions may be based on topical or thematic links to the existing curriculum; the intrinsic appeal of materials (methods, paraphernalia, subject matter, or learning outcomes); and/or teachers' familiarity with and availability of materials. (For various specific examples of integrating aesthetic education, see especially Appendices D, E, H, I, and J). The general characteristics of teacher decision-making are an important ground for constructing models of aesthetic education in the general school curriculum.

The most popular units are those with high verbal content and those related to the visual arts. Most valuable training activities are said to be workshops and on-site consultation and assistance. First-hand experience and teacher guides are rated the most valuable means to acquiring competence in teaching for aesthetic education.

For the most part, the context of change has been the individual school and the locus of change the individual teacher. Contact among teachers involved in school programs has most frequently been along informal, previously established working relationships and lives of communication. The perceived attitudes of teachers, parents, administrators, and students toward aesthetic education is very positive. Most principals responding report expansion of their schools' programs. Cooperating and Affiliated Schools on the whole, tend to be innovative schools; schools where there are frequently great demands on teachers and constraints imposed by school schedules.

Principals' responses are generally congruent with teachers', though differing at several points. Principals are less likely than teachers to attribute independent, formal curricular status to aesthetic education. They are more frequently in contact with the Centers than teachers, but for administrative and logistical matters than for training. Most have allowed their teachers to fashion their own programs of instruction once general aims and materials were introduced. Principals most frequently characterize themselves as facilitators to available materials, consultants, and community resources or as advisors on goals and broad directions. Principals do not describe themselves as competent to teach demonstration lessons or provide specific training.

The most evident discrepancy between principal and teacher perspectives surrounds the desired scope of preparation and support for teaching in aesthetic education. Principals hold not only that budget appropriations for materials, teacher release time, consulting services, and the like, have been sufficiently established by and large. Many teachers and Center coordinators have voiced strong and opposing opinions when interviewed.

# CHAPTER XIV

# NOTES ON THE AEG AND THE PROCESS OF INSTITUTIONALIZATION

From its inception the Aesthetic Education Group has been organized so that each Center was quite autonomous in building toward programs in teacher education and in staff and curriculum development; and in promoting awareness of aesthetic education and of the arts in general.

Within the statement of the model for the AEG,[1] a desired time-frame for accomplishment of major goals was proposed. This time-frame and the roles of the key parties, CEMREL (the Aesthetic Education Program) and the sponsoring institutions of each Center, were described as follows:

> The Centers would be a collaborative venture for at least two years (a funding restriction) with the intent that the collaboration would continue if it was agreed that there was sufficient progress toward the mutually approved goals and if funding could be secured. The CEMREL staff would take responsibility for educating key people in the operation of the Centers and in the use of CEMREL materials, and would initiate a communications link throughout the AEG network. It would be the responsibility of the Centers to establish their own identity related to each site....The first year of operation of the Centers was looked upon as a "shakedown cruise" with each Center working out its own operational strategies. It was a time to establish a climate for individual and institutional change. CEMREL would assist when necessary. It was hoped that by the second year the agencies themselves would carry out the program alone and that the programming elements would be self-supporting....It was hoped that by the third year the Centers would be operating as a part of each sponsoring agency's regular program and would be a permanent fixture in the total education of teachers in those regions where Centers are located. (pp. 15-16)

As implied in the foregoing description, the development of AELC's has been very much a matter of task accomplishments. The tasks, and consequently the strategies of task accomplishment, have been relatively unique to each Center. This fact has greatly influenced the structure and internal relations of the AEG as a network. ("Structure and internal relations" are used here to refer to interaction of the Centers with CEMREL and with each other, particularly through means created by CEMREL.)

To lead up to discussion of the AEG as a network, the larger question of institutionalization of the AELC's will be addressed. Several categories of accomplishments and characteristics regarding the process of institutionalization that are indicated in these accomplishments will be reviewed.

Over the first two years of the AEG, each Center has maintained its institutional sponsorship. Of the nine Centers not directly supported by CEMREL, Inc., four have acquired external sources of funding, while five have achieved renewed or expanded allocations within their sponsoring institutions' budgets in order to maintain themselves Most of the Centers have established continuing and thoroughgoing relationships with their Cooperating Schools. Three of the Centers have added Cooperating or Affiliated Schools. Besides the initiation of additional programs and working relationships, most of the Centers have demonstrated a resilience and a capacity for self-renewal. This capacity is evident in the high proportion of individuals who are first-time contacts in both training and non-training activities. It is evident in two Centers successful resistance to possibly severe budget cuts by sponsoring institutions concerning operations of the AELC. It is evident in one institution's restructuring of the method by which services provided by its AELC, as distinct from its other arts-in-education programs, are financed and delivered. It is evident in the successful re-staffing of two Centers; in the division of one of the seven original AELC's into two independent and viable Centers; and in the physical relocation of two Centers.

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[1] See first year report on the AEG (Rosenblatt, et. al., 1975), pp. 11-17.

At least three Centers have expanded the initial scope of their operations through innovative programs. Each of these programs has required new forms of institutional committment, with respect to the Center's sponsoring institutions or to collaborating institutions or both. The programs themselves vary in character. They range from: a statewide plan to establish exemplary arts in education schools; comprehensive designs for using the arts to meet special educational problems--teaching the handicapped and disadvanted, and promoting learning through intergenerational contact; and comprehensive, university-level approaches to the preparation of scholars and practitioners in the field of aesthetic education.

Credit for the concrete accomplishments that have contributed to the institutionalization of the AELC's must in largest measure be given to the Coordinators and their associates. The role taken by CEMREL has served practical ends, and more underlying psychological ones as well. It is, of course, difficult to suggest an estimate of the latter since they are not directly tangible; constituting, in a sense, a mediating "variable." However, as the Centers were so much involved with the contingencies and problems of their local situations, it is not unreasonable to believe that the place each has achieved for the CEMREL curriculum and design for aesthetic education must be at least partly attributable to identification with the AEG. In this reasoning, "affirmation of the existence"[2] of the AEG and its mission has been the symbolic meaning of formal association with CEMREL. Association with CEMREL has thus provided a referent, and probably an incentive, for Coordinators and other participants to share their efforts toward the aims of the AEG.

In the first year of the Centers, CEMREL's role was much more continuously visible. It consisted in practical assistance of various forms, much of which was applied directly at the local level. The Aesthetic Education Program provided material resources; conducted training; helped marshal authorization, funds, and local support for each Center's programs; and instituted mechanisms to enable Centers to communicate with one another. A newsletter, Our Bag, and semi-annual meetings of Center Coordinators (changed in the second year to include a small-group as well as large-group format) have been the principal mechanisms instituted.

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[2] This phrase is taken from Bentzen's analysis of activities undertaken by the League of Cooperating Schools to enhance bonds among teacher and schools. See Bentzen, M. Changing Schools: The Magic Feather Principle. McGraw-Hill: New York, 1974, Chapter 8.

In the second year CEMREL's assistance has been much more centered on individual topics or problems and thus more on as-needed basis. Forms of assistance, however, have continued to be diverse. There have been requests for materials. Information concerning matters such as funding and supplementary resources, bibliographic references, and potential clientele has been provided. Status reports have been submitted to sponsoring institutions. A national theatre games workshop tour was scheduled into each Center. Publicity and informational literature concerning the Centers has been widely disseminated. (This literature includes the first year study of the AEG and a paper giving detailed summaries of each AELC--address, Coordinators, Cooperating Schools, major activities, sponsoring and collaborating institutions.)

It has been a two-way street. Each of the Centers has assisted considerably in the evaluation studies, provided material for the curriculum guidebook and teacher education handbook, referred interested parties to the laboratory, and generated publicity for CEMREL and the Aesthetic Education Program.

The greatest difficulty encountered has been in finding means for ongoing communication and dialogue among the Centers. There appears to be no lack of personal regard or willingness to share with and support one another. One evidence of these positive attitudes is from a national conference on teacher centers held in Washington, D.C. in May 1976. Although there was no effort to organize and "AEG contingent," the Coordinators (from four Centers) who were able to attend spent much of their time in Washington together. It was a good chance to catch up with each other and to exchange ideas and experiences. According to one of those present, the group often appeared to take a collective view on any of the preceedings attended and to present themselves to others, though more by implication than design, as members of a common enterprise.

While there may be a general interest in more frequent or routine communication among Centers, the means for it have not been found as yet. The root of this difficulty is that communication would be chiefly task and problem-oriented. The sort of communication required is that which would allow extended interaction so that detailed information could be exchanged and critical responses formed and considered. Telephones and travel are very expensive. Preparing lengthy writings, or even assembling materials with accompanying guidelines, is very time-consuming.

The following excerpts from two Center Coordinators express both the felt need for greater interaction as well as the difficulty of Center's generating their own means:

> (To the AEP Coordinator for Teacher Education) Your memo addressed itself to another major concern--what is CEMREL going to do this coming year to help us? These smaller group meetings (an alternative to the large-group national meeting) should reopen lines of communication with other Centers. I have corresponded with (Ms. N.) at PAF and with (Ms. Y.) at Oklahoma City, but letter writing time is precious and long distance calls (other than collect to CEMREL) restricted to dire necessity items.
>
> (Letter, 3/8/76)

> Hope a meeting can be planned soon. I have many questions and look forward to seeing those familiar faces in the near future. We all need support and some stimulating working sessions. More action than words, please!
>
> (Letter, 3/10/76)

The reference in these letters is to the AEP's major innovation in the past year to help overcome obstacles in the way of closer communication among Centers. Instead of semi-annual meetings bringing all the Coordinators together at one time, a series of small-group meetings was scheduled as a substitute for one of the large-group meetings.

The idea for the small group meetings crystallized at the fourth national AEG meeting on Long Island in October 1975. A major item on the agenda for this meeting was consideration of plans and prospects for coordinated school programs. The tenor of the meeting overall was quite task- and issue-oriented. A review of the first-year evaluation study, continued teaching training, use and testing of teacher education curricula, and planning for the upcoming year were major points of business and discussion.

The rationale for small group meetings was given in the following memorandum to Center Coordinators from AEP's Coordinator for Teacher Education:

> It has become quite obvious that although some programmatic parallels exist between Centers--in particular regarding philosophy, general intent, and work with Cooperating Schools--each has developed highly individualized approaches to the problems of implementing aesthetic education; this due, of course, to the widely differing audiences that AEG members must serve. The above becomes immediately self-evident if one is to look across several Centers and their present activities: in the last year each Center seems to have acquired a unique entity.

The plan for meetings which was adopted is outlined in the following:

> As the purpose of our AEG meetings is to provide support, dialogue and mutual help and to focus on voiced needs, CEMREL will now host several yearly meetings (instead of only two major yearly ones) organized around clearly defined issue(s) and attended only by those members concerned about or with same. Thus, we envision several yearly mini meetings of several days duration held at CEMREL and attended by partial AEG membership. In addition to these small meetings we will, of course, hold at least one total group meeting.
>
> (From "Occasional Memo #7," 2/26/76)

Between the first week in April and the third week in August 1976, four small-group meetings were held.[3] They averaged three days. At two of the meetings three Centers were represented. At another meeting, two Centers were represented. At the fourth meeting, a Center Coordinator and a teacher from one of the Center's Cooperating Schools was present. (People who are not Coordinators also attended two of the other three meetings. One is a Cooperating School teacher; the other is a fine arts specialist with a state department of education.) Each of the meetings was organized so that work could be carried out in whole-group sessions, or in smaller group and individual work sessions. Time was allotted for activities specifically related to St. Louis or CEMREL, such as visits to local demonstration schools or introduction to producing, printing, and distributing pamphlets and brochures.

---

[3] These meetings were held April 6-9, May 3-5, June 16-17, and August 18-20.

Several topics were agenda items for only one or two of the meetings. These included planning and implementation of state department plans, evaluation methods, ethnic arts curricula, training in particular curriculum materials, preparation of mini-courses and short workshops, generation of pre- and post-activities for specific units, relation of curriculum materials to textbooks or curricula used widely in elementary schools, and strategies for involving new teachers from Cooperating or other schools.

Several general issues and areas of concern did emerge. These provide one index of the general state of development reached by the Aesthetic Education Group, especially with reference to the process of continuing institutionalization.

> -- The need for aesthetic education curriculum guidelines appropriate for use by the Cooperating Schools.
>
> -- The need for additional funds for day to day operations or for special projects.
>
> -- The need for renewed memoranda of agreement to continue the working relations constituting the AEG network.
>
> -- The value of additional AEP instructional units for Centers and schools.
>
> -- The need for concerted efforts to inform boards of education, superintendents, and community leaders regarding aesthetic education.
>
> -- The value of guidelines describing criteria and levels of teacher training in aesthetic education.
>
> -- The need for a greater flow of information between Centers regarding projects, programs, workshops, proposals and other activities undertaken by each Center.
>
> (Extracted from letter to Coordinators, 9/16/76)

A number of these concerns are being met or will be addressed within the contractual provisions accompanying funding of the Aesthetic Education Program. Included here are curriculum guidelines, allocation of pre-publication versions of test materials, consultant and evaluation services, and support of public information activities and other means of communication. Most instances where CEMREL can assist with funds or materials are likely to remain connected with specific problems or activities. Assistance has already been given in searching for external sources of funds; principal sources that have been examined to date being Title IV-C grants and the proposed 1977 funding of teacher center projects by the Office of Education.

It is interesting that there is strong interest in promoting public awareness and for strengthening the identity and internal structure of the AEG. Plans to invite local board of education members and community leaders to CEMREL and AEG meetings have been proposed. Increased attention to public information activities, use of the National AELC in Washington, D.C., to spotlight programs of the other Centers, and instituting a series of national tours of special workshops or performances are ideas that have also been proposed. These sorts of ideas, coupled with maintenance of formal agreements and additional steps to bring about more frequent and routine exchange of ideas, practical resources, and aspirations among the Centers, would very likely further identification of and with the AEG as a tangible and active association.

Interesting as proposals for continuing to develop the AEG as a network are, the value attached to curriculum guidelines and criteria for assessing teacher training may be equally significant. Guidelines are means for approaching problems by relating them to standards abstracted from previously applied solutions. There is less need to start afresh in each new situation. Guidelines also facilitate discussion by helping to cast it in a common language. For these reasons curriculum and training guidelines may help generate communication among AEG members and coordination of work.

At this time possible avenues to increased communication have narrowed for the most part to a monthly or bi-monthly newsletter. This would be in addition to Our Bag, but less formal, restricted to the Centers only, and probably running a wider gamut of more, and more pragmatic, topics. Conference phone calls are the next most likely means, but costs figure to be much more a factor.

Distribution of guidelines and strengthened means of information exchange and communication, if realized, would significantly advance the internal structure and relations of the AEG and may well enhance its visibility and identity. In addition, interaction may be proportionately less devoted to specific tasks and problems as they occur. Instead, exchange of information may focus more on general assessments of accomplishments and planning.

In summary, the second year of the Aesthetic Education Group has seen important progress toward institutionalization of each Center. Most have shown expansion in some form, self-renewal, and resilience; and, some, truly innovative growth. Relations of the Centers with the Aesthetic Education Program have been largely on an as-needed basis, as Centers have been caught up largely in addressing specific tasks and problems. Interaction among Centers, especially through established mechanisms for communication has been minimal on balance. A major shift in conduct of the AEG has been to change one of the semi-annual meetings to a small group conference. This new format was intended to meet the felt need of Coordinators for greater interaction with their counterparts; particularly to consider issues and concerns faced in common.

At the close of the second year, the process of institutionalization cannot be said to be completed. Several Centers face substantial challenges to their operation. There is evident need to maintain formal ties and by extension, working relations, with schools and other organizations involved.

Several proposals for strengthening the identity and internal structure of the Aesthetic Education Group have been made. Among the most notable are increased public information activities and avenues for communication and exchange of ideas and resources among Centers. The availability of guidelines in curriculum and teacher training may also help promote coordination in planning and assessment; and, in the larger sense, increased functioning of the Aesthetic Education Group as a tangible and active association.

# APPENDIX A

## LISTING OF AESTHETIC EDUCATION LEARNING CENTERS

## Aesthetic Education Learning Center: Illinois State University

Address of Center: Center for the Visual Arts
Illinois State University
Normal, Illinois 61761

Sponsoring Institutions: Illinois State University

Cooperating Agencies: Bloomington and Joliet, Illinois Public Schools; Illinois State Department of Education

## Aesthetic Education Learning Center: Memphis, Tennessee

Address of Center: Douglass School
1650 Ash Street
Memphis, Tennessee 38108

Sponsoring Institutions: Memphis Public Schools; Memphis State University

Cooperating Agencies: Brooks Memorial Art Gallery; Junior League; Memphis City Arts Council

## Aesthetic Education Learning Center: Oakland, California

Address of Center: START Center
Oakland Public Schools
1025 Second Avenue
Oakland, California 94606

Sponsoring Institutions: Oakland Public Schools

Cooperating Agencies: California State Department of Education; Alameda County Schools; California State University; San Francisco; University of California, Berkeley; St. Mary's College; California College of Arts and Crafts; California State University, Hayward.

## Aesthetic Education Learning Center: Antioch, California

Address of Center: 2801 Roosevelt Lane
Antioch, California 94509

Sponsoring Institutions: Antioch Unified School District

Cooperating Agencies: California State Department of Education; Contra Costa County Schools; California State University, San Francisco; University of California, Berkeley; St. Mary's College; California College of Arts and Crafts; California State University, Hayward; Walnut Creek Arts Center.

## Aesthetic Education Learning Center: Oklahoma City

Address of Center: Oklahoma City University
Northwest 23rd and North Blackwelder
Oklahoma City, Oklahoma 73106
Sponsoring Institutions: Oklahoma City University, Arts Council of Oklahoma City
Cooperating Agencies: Oklahoma City Public Schools, Putnam City Public Schools, Bureau of Indian Affairs, Junior League of Oklahoma City, Oklahoma State Department of Education, Oklahoma State Arts Council

## Aesthetic Education Learning Center: Harrisburg, Pennsylvania

Address of Center: The Ways and Meaning Place
909 Green Street
Harrisburg, Pennsylvania 17126
Sponsoring Institutions: Pennsylvania Department of Education: Bureau of Curriculum Services, Bureau of Compensatory and Special Education, and Bureau of Planning and Evaluation
Cooperating Agencies: Harrisburg Public Schools, Cumberland Valley Schools, Mifflin County Schools, Pennsylvania Department of Welfare

## Aesthetic Education Learning Center: Performing Arts Foundation of Long Island

Address of Center: 97 Little Neck Road
Centerport, New York 11721
Sponsoring Institutions: Performing Arts Foundation
Cooperating Agencies: South Huntington Public Schools, BOCES III, State Department of Education, Huntington Arts Council, Hofstra University, State University at Stoneybrook.

## Aesthetic Education Learning Center: Jefferson County, Colorado

Address of Center: Jefferson County Public Schools
809 Quail Street
Lakewood, Colorado 80215
Sponsoring Institutions: Jefferson County Schools
Cooperating Agencies: University of Northern Colorado, Denver Art Museum

## Aesthetic Education Learning Center: New York City

Address of Center: Center for School Development
New York City Schools
131 Livingston Street
Brooklyn, New York 11201

Sponsoring Institutions: New York City Schools
Cooperating Agencies: JDR 3rd Fund, New York Urban Coalition, New York Foundation for the Arts, G.A.M.E. (Growth Chrough Arts and Museum Experiences), Children's Art Carnival, Jazzmobile, the Chuck Davis Dance Company, Roundabout Theater, and Poets in the Schools

## Aesthetic Education Learning Center: St. Louis, Missouri

Address of Center: CEMREL, Inc. - 4B
3120 59th Street
St. Louis, Missouri 63139
Sponsoring Institutions: CEMREL, Inc.
Cooperating Agencies: Webster Groves Public Schools, University City Public Schools, St. Louis City Schools, Webster College, CASA--Community Association of Schools for the Arts, Dance Concert Society, Metro Theatre Circus, Cultural Development Service

## National Aesthetic Education Learning Center: Washington, D.C.

Address of Center: John F. Kennedy Center for the Performing Arts
Sponsoring Institutions: CEMREL, Inc., National Institute of Education, John F. Kennedy Center for the Performing Arts (Alliance for Arts Education)
Cooperating Agencies: National Art Education Association, Music Educators National Conference, Dance Association of American Association of Health, Physical Education and Recreation

# APPENDIX B

## "THE CENTER ACTIVITY RECORD"

## Center Activity Record

1. Date ______________________________

2. Name of Activity ______________________________

3. Type of Activity (please circle one)

   (a) training/workshop
   (b) academic course work
   (c) public relations or information dissemination
   (d) planning or liaison
   (e) instructional contribution to elementary/secondary school program
   (f) special performance (including addresses, arts events, etc.)
   (g) professional meeting or conference
   (h) other (please describe briefly) ______________________________
   ______________________________________________________________

4. Brief Description of Purpose and Nature of Activity

   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________

5. Place Held ______________________________________________

6. Activity Directed By (please circle one)

   (a) Center Coordinator or staff member
   (b) member of sponsoring organization or agency
   (c) CEMREL person
   (d) other ______________________________

7. Center's Role (please circle one)

   (a) activity would not have occurred without Center
   (b) activity may have occurred, but in different form, with different participants, or with different outcomes
   (c) activity would have occurred without Center

8. Scope of Present Activity (please circle one)

   (a) part of recurrent program or sequence of activities or contacts
   (b) probably one-time contact
   (c) first-time contact with provision for follow-up or extension into sequence of activities
   (d) other (please describe) ______________________________

| | 10. Number of Persons | 11. Prior Contact | | 12. Source of Information | | | | |
|---|---|---|---|---|---|---|---|---|
| | | a | b | a | b | c | d | e |
| COOPERATING SCHOOL PERSONS: | | | | | | | | |
| A. children | | | | | | | | |
| B. classroom teachers | | | | | | | | |
| C. arts specialists | | | | | | | | |
| D. non-arts specialists | | | | | | | | |
| E. principal | | | | | | | | |
| F. district-level administrator or staff member | | | | | | | | |
| G. parents | | | | | | | | |
| H. other ________________ | | | | | | | | |
| NON-COOPERATING SCHOOL PERSONS: | | | | | | | | |
| I. children (through high school age) | | | | | | | | |
| J. classroom teachers | | | | | | | | |
| K. arts specialists | | | | | | | | |
| L. non-arts specialists | | | | | | | | |
| M. principal | | | | | | | | |
| N. district-level administrator or staff member | | | | | | | | |
| O. parents | | | | | | | | |
| P. university students (not in-service teachers) | | | | | | | | |
| Q. university faculty or administrator | | | | | | | | |
| R. member professional association | | | | | | | | |
| S. member governmental agency | | | | | | | | |
| T. member educational agency | | | | | | | | |
| U. member community service organization | | | | | | | | |
| V. member public or private arts organization | | | | | | | | |
| W. professional artist | | | | | | | | |
| X. private citizen | | | | | | | | |
| Y. other ________________ | | | | | | | | |

Answers to Items 9-12 should be recorded on the matrix (on next page).

9. In the far left margin of the matrix, circle the letter(s) for each type of person involved in the activity. (For types not named in the list, add under "other," row h or y. Please note that there are two categories: Cooperating School Persons and non-Cooperating School Persons.

10. For each type of person listed (each letter circled), go to column 10. Indicate in this column the total number of individuals in the activity for this row. (E.g. You might write "10" for row B to indicate "10" Cooperating School teachers; and "20" for row J to indicate "20" non-Cooperating School teachers.)

11. For each type of person listed (each letter circled), go to columns 11 (a-b). Indicate in these columns the extent of participants' prior involvement with Center:

    Column 11a: no prior contact with Center

    Column 11b: prior contact with Center

    Each of the column(s) marked should have a number which is equal to or less than the total given in Column 10 for that row. The total for both columns should be equal to the number given in column 10 of the row. (E.g. Of the "10 Cooperating School teachers indicated in column 10 for row B, all had prior contact with the Center; the proper entry is "10" in column 11b of row [illegible] Of the "20" non-Cooperating School teachers indicated in column 10 of row J., none had prior contact with the Center; the proper entry is "20" in column 11a of row J.)

12. For each type of person listed (each letter circled), go to columns 12 (a-e). Indicate in these columns how participants learned of this activity:

    Column 12a: through official information of organization or agency with which participant is affiliated (newsletter, announcement, bulletin board, administrative communication, etc.).

    Column 12b: through participants' having been involved in a continuing program or sequence or activities offered by the Center.

    Column 12c: through special communication from Center or sponsoring agency (by phone, special mailing, personal contact, etc.).

    Column 12d: through public or general audience medium (radio, TV, newspaper, professional journal)

    Column 12e: through informal "word-of-mouth" information.

    Each of the column(s) marked should have a number which is equal to or less than the total given in Column 10 for that row. The total for all five columns should be equal to the number given in column 10 of the row. (E.g. For the "10" Cooperating School teachers indicated in column 10 of row B, all heard about the activity through being involved in a continuing Center activity. The proper coding is "10" in column 12b of row B. For the "20 non-Cooperating School teachers" indicated in column 10 of row J, there were various ways in which they heard about the activity: five, through official information; five, through special communication; five, through general audience medium; and five, through "word-of-mouth." Proper coding would be "5" in columns 12a, "0" in column 12b, "5" in column 12c, "5" in column 12d, and "5" in column 12e.)

13. Please describe the activity briefly. Note results of any evaluation that may have been conducted (e.g., analysis of participants' responses or products, of videotape or photographic records, etc.). Also please attach copies of any materials that may have been used or produced in the activity: handouts, syllabi, agenda, questionnaires, lesson plans, curriculum units, etc.).

## APPENDIX C

## RICHMOND SCHOOL'S FORM FOR EVALUATING AESTHETIC EDUCATION PROGRAM UNITS

EVALUATION FORM

Name of Package ______________________________

1. Interesting for children ____ yes ____ no

2. Interesting for teachers ____ yes ____ no

3. Easy for teachers to use ____ yes ____ no

4. Takes much teacher preparation ____ yes ____ no

5. Grade levels for which package is effective (Check as many as appropriate.) ____ K ____ 1 ____ 2 ____ 3 ____ 4 ____ 5 ____ 6

6. Estimate of amount of time necessary to teach materials ______________

7. To what subject matter area(s) is package related? ______________________________

8. What is the principal concept(s) intended by materials? ______________________________

9. Did materials effectively teach this concept(s)? ____ yes ____ no

10. Would you recommend this package to other teachers? ____ yes ____ no

11. Would you recommend a school purchase the materials? ____ yes ____ no

12. Did you feel comfortable teaching this unit? ____ yes ____ no

Comments:

# APPENDIX D

# EXCERPTS FROM "AESTHETIC EDUCATION HANDBOOK," MEMPHIS AESTHETIC EDUCATION LEARNING CENTER

# AESTHETIC EDUCATION FILM LIST

The films listed below have been selected for classroom use in Aesthetic Education. Due to overlapping, they are not categorized. Please check your Memphis City Schools Film Catalog for descriptions. If you need films or slides to show for parents and/or Teacher Education, please contact the Aesthetic Education Learning Center for suggested titles.

NUMBER - TITLE

000558 - Adventures of Huckleberry Finn

003140 - Art and You

003735 - Autumn Comes to the City

059811 - Baggs, The

004022 - Ballet With Edward Villella

004065 - Bang

056499 - Big Is Lots of Things

060356 - Big Red Barn, The

005878 - Boston Tea Party

059129 - Box, The

060712 - Boy in the Sky

008800 - Clap: Let's Do

060763 - Country Adventure, A: Big Brown Eyes

059820 - Crack in the Pavement

010545 - Creating With Shapes

010774 - Curious Mouse

012084 - Discovering Composition in Art

012092 - Discovering Creative Patterns

012122 - Discovering Ideas for Art

NUMBER - TITLE

012173 - Discovering Texture

012181 - Discovering the Forest

015946 - Fantasy of Feet

057606 - Fine Arts and Humanities

016446 - Fire Mountain

058017 - Five Senses, The

017140 - Follow Me

017434 - Four Artists Paint One Tree

020567 - Hansel and Gretel

021253 - Hey! Look at Me

021555 - Holding On

058495 - Huntsman, The

028720 - Learning Through the Arts

028894 - Legend of Johnny Appleseed, The

028924 - Legend of Pied Piper, The

028908 - Legend of Sleepy Hollow, The

029270 - Let's Make Up a Story

029408 - Let's Write a Story

030363 - Light and What It Does

031364 - Lopsideland

031640 - Magic Frame: -Adventure in Seeing

031658 - Magic Hands

031674 - Magic Sneakers

032808 - Matching Up

NUMBER - TITLE

058475 - Merry Go Round Horse, The

056723 - One-Two-Plop

037206 - Opera: Man, Music, and Drama

038636 - Pecos Bill

039403 - Pigs

041750 - Rainshower

042021 - Red Balloon, The

058572 - Rhythmetron - Dance Theatre of Harlem

044237 - Sculpture the Forms of Life

055956 - Sense of Joy, A

045586 - Sleeping Beauty

045977 - Sorcerer's Apprentice, The

046680 - Spring Comes to the City

047147 - Story of Cinderella, The

057843 - This is Me

049204 - Toes Tell

049230 - Toot, Plunk, Whistle, and Boom

058068 - Touching

057360 - Use Your Imagination

052671 - What If?

052309 - What is Art?

053252 - What's Happening?

054143 - Winter Comes to the City

057394 - Without Saying a Word

# ADDITIONS TO FILM LIST

NUMBER - TITLE

061816 - Billy and the Beast

065374 - Discovering Form in Art

065099 - Discovering Harmony in Art

061255 - Discovering Jazz

061883 - Friendship and Cooperation (Self Awareness -
Free to Be You and Me Series)

061492 - Instruments of the Band and Orchestra (Woodwind)

063703 - Little Mermaid

059404 - Leo Beuerman (Upper Elementary - Be Sure to Preview)

063983 - Me and You Kangaroo

065307 - Mrs. Barker's House

065358 - One Eyed Men are Kings

055956 - Sense of Joy, A

064114 - Tommy, Suzie and the Cardboard Box

064033 - Uncle Smiley Follows the Seasons

063681 - Use Your Eyes

061794 - Way I See It, The

064416 - What is Poetry

065218 - What's In a Story

## POSSIBLE SEQUENCING OF MATERIALS

K - Shapes - Book I - modified to suit level of development

Tone Color - filmstrip and record of "Give a Million Cheers for Me"

Creating Characterization - just briefly into discussion of emotions - role playing

Orff Techniques - "I have a cat", etc.

Point of View - act out "Blind Men and Elephant" - build paper mache' elephant possibly - discuss likes and dislikes

I - Shapes - Book I - possibly limiting number of worksheet cutouts at this level - use for language arts

Creating Characterization - through emotion books - possibly build class emotion book or word list - use old hats or other props to encourage role playing and heightened verbalization

Tone Color - same as K - possible use of first listening and pointing activity - up to activity #4

Creating Word Pictures - limited selection of blue cards and discussion of senses of these words

II - Shapes - Book I - increased sophistication now at each level

Shape Relationships - if class seems mature enough, possibly late in year

Creating Characterization - entire unit can be used - or selected portions to tie in with language arts, health

Creating Word Pictures - may advance to 2 blue cards - description, drawing

Tone Color - reinforcement of I or possible introduction

Investigating the Elements - Meter - moving to the beat

Sound and Movement - auditory discrimination between high-low, fast-slow, loud-soft - also discovery approach that most any object will make a sound - bottles, etc. and a change in object produces change in sound - also discovering that through body movement (language) any feeling can be expressed and others can read these expressions

III - All three Shapes units - now more correlation with math and continued correlation with reading. Body shapes - physical education correlation

Creating Word Pictures - high reading groups may complete unit

Constructing Dramatic Plot - introduction to game I with those capable of reading same

Point of View - lowest level to attempt completion of package

Other Units - much the same as I - II depending on ability and interest level of class

IV - Increased use of Shapes units - Particular stress in 4-6 schools

Creating Characterization - more sophisticated plays than the picnic - possible use with upper levels of Constructing Dramatic Plot to write plays for Characterization

Creating Word Pictures - completed use hopefully by entire class

Point of View - again possible to complete unit - may wish to wait for V - VI

Tone Color - some classes may wish to do entire unit through white work sheets and final record

V - Same as above - Increased degree of skill at all levels - Attempt to include all students in units not already introduced

VI - Same as above - Again further sophistication, such as combining units (Creating Word Pictures, Constructing Dramatic Plot to make more descriptive stories) or using 8mm and cassettes or slides and cassettes for creative writing and Point of View

Title I Math - Geometry Strand

Shapes - geometry

Shapes and Patterns - applications
numeration

Very helpful in recognizing patterns, which is so important in mathematics

### Resource and Reading Improvement

Characterization for self concept

Tone Color and Sound and Movement for auditory discrimination - listening activity

Modified Creating Word Pictures and Constructing Dramatic Plot

### Deaf Classes

Characterization plus the Moods and Emotions packet

Enhances ability to "sign" emotions

Enables some role-playing - difficult for these children, but necessary

### Learning Disabilities

Shapes and Patterns - especially appropriate for children with visual, perceptual problems. These children have difficulty in seeing a pattern, much less in making one. The materials provide aids in many areas:

1. cutting
2. pasting
3. organizing - this a special problem, and many activities do not lend themselves easily to this
4. making a pattern - this is direct teaching to a visual disability
5. manipulation

Using these materials made one teacher aware of how much this is is needed but also aware that it must be consistently applied

The other SCLD teacher successfully used:

Tone Color - auditory training - listening

Shape

Creating Characterization - helps with understnading characters in Ginn 360

# Outline of Session on "Music for Children"

(Orff techniques and activities to use in conjunction with the Aesthetic Education packages on tone color, rhythm/meter, sound and movement.)

## I. Rhythms

A. In Us - breathing, heart beat, walk your own speed, find a common speed

B. Body Instruments (snap, clap, patsch, stamp) and mouth sounds

C. Speech
- -clap names
- -"2 4 6 8" (2nd-4th)
- -"I have a cat" (K)
- -"Jack Be Nimble (1st-4th)
- -"Rain on the Green Grass" (2nd-4th)
- -"Peas Porridge Hot" (Primary)
- -"A flea & a fly" (5th-6th) consonant blend
- -"If all the world were paper" (partner poems)

## II. Becoming Aware of our - selves (movement)

A. move different parts of body

B. walk to drum -freeze into different shapes - tall, short, wide, crooked, capital letters, emotions

C. "As light as a feather" - poem with movement

D. Meter - music that moves in sets of 2, 3, 4 beats

## III. Tone Color - learning to listen

- --echo with your eyes closed
- --sound pictures
- --describing sounds
- --guessing game
- --musical obstacle course
- --sound ostinato - how to move to it?

--adding sounds to a poem

# Poems To Use

(1) 2 4 6 8
meet me at the garden gate
if I'm late - don't wait
2 4 6 8

(2) Queenie Queenie Caroline
washed her hair in turpentine.
Turpentine
made it shine!
Queenie Queenie Caroline.

(3) Peas porridge hot

Peas porridge cold

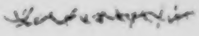
Pead porridge in the pot

Nine days old

(4) Hot Dogs! 𝅗𝅥 𝅗𝅥
Hot Dogs! 𝅗𝅥 𝅗𝅥
Come and get some. ♩ ♩ ♩ ♩
Come and get some. ♩ ♩ ♩ ♩
Mustard, ketchup, piccallili ♫ ♫ ♫ ♫
Mustard, ketchup, piccallili ♫ ♫ ♫ ♫
Yummmmmm. 𝅝

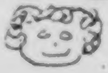
(5) As light as a feather--
As hard as a rock--
As sharp as needle--
As calm as a clock--

(6) (Thanksgiving)
Five fat pumpkins are we! xx
We slept all night in a tree. xx
When the cook came around -
we couldn't be found
And that's why we're here you see! xx

(8) Rain on the green grass


Rain on the tree

Rain on the rooftop

But not on me.


(9) Moses supposes his toeses are roses
but Moses supposes erroneously.
'Cause nobody's toeses are roses
as Moses supposes his toeses to be!

(10) There was a young lady from Niger
who smiled as she rode on a tiger.
They came back from the ride
with the lady inside
And the smile on the face of the tig

(11) One is a giant who stomps his feet.
Two is a fairy so light and neat.
Three is a mouse that crouches small
Four is a great big bouncing ball.

(12) Partner Poems:

If all the world were paper,
If all the seas were ink,
If all the trees were bread and chees
What should we do for drink?

Topsy Turvy
Mixed up cra - zy
Pigs can fly and
Bees are lazy.

## More Poems To Use

(13) I had a little chicken and she wouldn't lay an egg
so I poured hot chocolate up and down her leg
She wiggled and she jiggled and she stood upon her head--
that funny little chicken laid a hard-boiled egg!

(14) A flea and a fly in a flue
were caught - so what could they do?
Said the flea, "Let us fly."
Said the fly, "Let us flee."
So they flew through a flaw in the flue

(15) Higglety Pigglety Pop!
The dog has swallowed the mop.
The pig's in a hurry --
The cat's in a flurry --
Higglety Pigglety Pop!

(16) Davey Davey Dumpling
Boil him in a pot.
Sugar him and butter him
and eat him while he's hot.

(16) Green is a flutter that comes in spring
when frost melts out of everything.
Green is an olive and a pickle.
The sound of green is a water trickle.

## Additions to Session on "Music for Children"
(Carol King)

A. Rhythmic Values ( 𝅗𝅥 𝅗𝅥 ♩ ♩ ♫ ♫ )

Keep Cool. Do your own thing. Tell it like it is Baby!

𝅗𝅥 𝅗𝅥 ♩ ♩ ♩ ♩ ♫ ♫ ♩ ♫

B. Speech

- -clap names
- -"2 4 6 8" - partners
- -"One is a Giant"
- -"Jack Be Nimble"
  (Skip with a candle)
- -"A Flea and a Fly"
- -"Name Game"
  (My name is David
  and I sell doughnuts.)
- -"Miss Mary Mack"
  (rhyming words coordination)

II. Movement

A. Be My Copycat. "The sun is shining and I feel so good!"

B. Body shapes - (tall, short, wide, thin, crooked, straight, happy, sad)
Try with a partner and be the opposite thing.

C. Mirror Me

D. Game "Head and Shoulders, Baby"

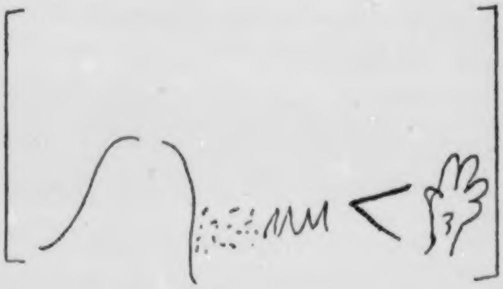
. Meter (Sets of 2, 3, or 4 beats in the measure)

2 = "The Ants Go Marching"

3 = "Found a Peanut"

4 = "Are You Sleeping"

III. Tone Color: A. Mouth Sounds

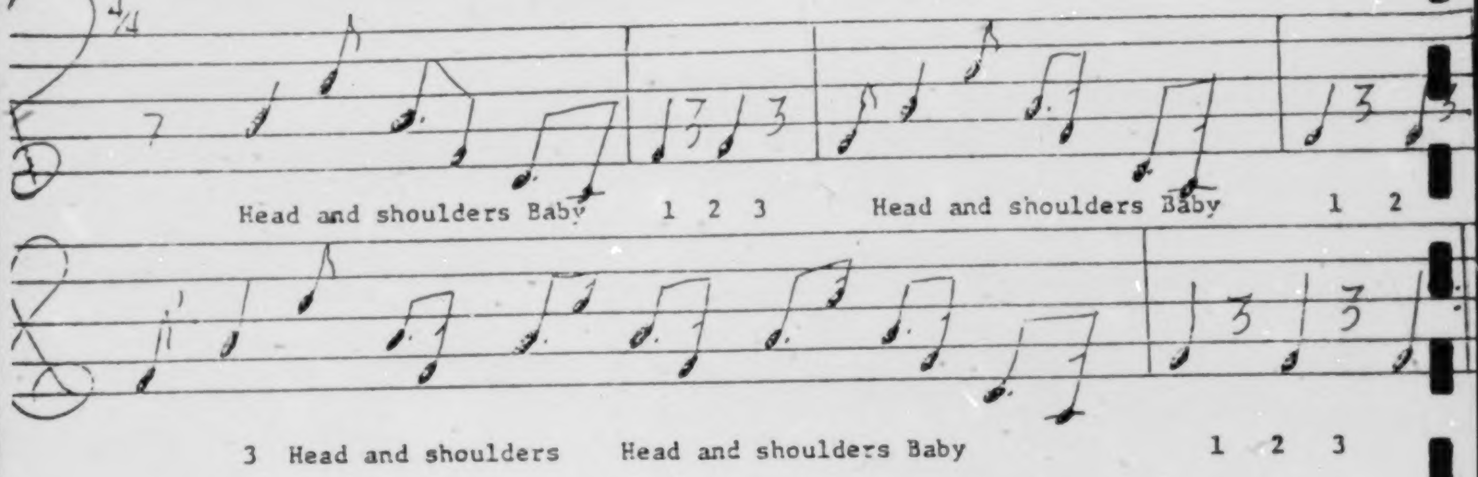


B. Adding Sounds to Haiku

Tune for "The Ants" = "When Johnny Comes Marching Home"

Tune for "Found A Peanut" = "Oh My Darlin'"

Tune for "Head and Shoulders"


4/4
Head and shoulders Baby
1 2 3
Head and shoulders Baby
1 2
3 Head and shoulders
Head and shoulders Baby
1 2 3

-Knees and Ankles

-Milk the Cow

-Throw the Ball

-Change Your Partner

Carol King Poem

Miss Mary Mack XX

Dressed in black XX

With silver buttons XX

Down her back XX

She asked her mother XX

For fifteen cents XX

To see the elephant XX

Jump the fence XX

He jumped so high XX

He touched the sky XX

And he didn't come back XX

Until the fourth of July XX

(-ly -ly)

# SOURCE LIST

| | |
|---|---|
| 1. Sally Go 'Round the Sun<br>(Doubleday & Co.) | -Edith Fowke |
| 2. Hailstones and Halibut Bones<br>Doubleday & Co.) | -Mary O'Neill |
| 3. Piping Down the Valleys Wild<br>Dell Publ.)<br>—a collection of poetry for the young of all ages | -Edited by Nancy Larrick |
| 4. The Big Book of Tongue Twisters and Double Talk<br>(Random House) | -Arnold Arnold |
| 5. (Primary Level) -- Any good Mother Goose and Nursery Rhyme Collection | |
| 6. A Pocket in My Pocket<br>(Holt, Rinehart & Winston) | -Carol Withers |

## AESTHETIC EDUCATION WORKSHOP

### Major Components of Movement and Their Important Sub-divisions*

**BODY AWARENESS**

1. Whole body: bend or curl, stretch, twist
2. Parts of the body: alone, in combination: initiating, following: bend, curl, stretch, twist, meeting, parting
3. Weight bearing: support: transference of weight: balance
4. Actions: locomotion, elevations, turns
5. Body shape: round, narrow, wide, twisted
6. Symmetrical/asymmetrical use of the body

**SPACE AWARENESS**

1. General space
2. Personal space
3. Direction in space
4. Levels in space
5. Pathways in space: floor/air
6. Extensions in space: far, near, large, small

**EFFORT**

1. Time: sudden/sustained
2. Weight: heavy/light
3. Space: direct/flexible
4. Flow: bound/free

**RELATIONSHIP**

1. With Objects: manipulative/non-manipulative (obstacle, extension, target)
2. With people: alone, alone in a mass, partners, intergroup relationships, intragroup relationships

*Adapted from Shelia Stanley, Physical Education: A Movement Orientation (Toronto: McGraw-Hill Company of Canada Limited, 1969), pp. 36-75.

The analysis of the four components of movement--body, space, effort, and relationship--will provide the content for all areas of physical education--games/sports, dance, gymnastics, and aquatics. Each physical education lesson should take its main idea from one of the four components and its supporting ideas from two of the other three components.

*SAMPLE LESSON PLAN: GAMES/SPORTS**

Games lesson based upon a theme and culminating in an opportunity to make up a game using some aspect of the theme.

*GRADE:* One, Two or Three

*THEME:* Awareness of directions being used

*SUBTHEMES:* (These are not all stressed in the plan, but may need some attention during the lesson.)

1. Actions: e.g. toss, kick, catch
2. Relationships: the games situation

*INTRODUCTION:*

*Challenge:* "Get yourself a ball. Spread out in the space. Decide on your own things to practise."
Teacher moves among them. Praises. Verbally identifies some of the things being done.

*DEVELOPMENT:*

*Observation:* Two performers show what they have been doing. Teacher gives an observation question *before* they perform: "In what direction do their balls go?" (Tossed *up* and dropped *down*. Kicked *forward*.)

*Challenge:* Do your own work again. Find out in which direction your ball goes."

*Observation:* One-half of the class watches the other half work. Observation question: "See if you can find anyone sending the ball in another direction besides up, down or forward." If necessary, the other half of the class is observed."

*Challenge:* "As you work with your ball, try to make it go in different directions."
Teacher moves among them. Praises. Verbally identifies some of the directions used.

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*Sheila Stanley, Physical Education: A Movement Orientation (Toronto: McGraw-Hill Co., of Canada Limited, 1969), pp. 189-190.

*Challenge:* "Choose two of the tings you have found to do. Make sure that your ball goes in two different directions. Practise, so that you can do these things very well."

*Observation:* "All the people who have chosen 'up' in their work, do yours now."
All the watchers will see if they can find the upward direction. Possibly two categories can show their work and have it checked. A third group should include all those who have not yet shown their work. The teacher should make a quick comment about them.

*CULMINATION:* The class is divided into four even groups. Each group is given a working area. Each member of the group is given the challenge to make up a game which includes certain specifics.

1. Individuals. Ball and hoop each. Game is to stress down.
2. Individuals. Ball each. Share the use of a wall. Game is to stress forward.
3. Partners, sharing a beanbag. Game is to be for two and stress up.
4. Partners, sharing a seven-inch ball. Game is to be for two and stress backward.

At the discretion of the teacher, the groups may rotate and experience more than one situation.

# AESTHETIC EDUCATION WORKSHOP

## Summary of Wednesday's Movement Experience

Note: What you did (content, skills) can be dealt with with children in grades K-6. The complexity of the content will be your decision based on the previous experiences and the abilities of your children.

How the content was developed (method, organization, prodecures is not necessarily the way or even a way these ideas should be handled with children. You must present the content to them so that they really learn to move using an idea or ideas. There are many different ways for them to learn, for example, exploration, discovery, interaction (with you and with other children), practice, and creative endeavor. One new idea is enough for a lesson. Use other concepts with which they are familiar to enrich their work. Be sure not to ask them to combine too many ideas into their movement before they are ready.

Main Concept: Fast/Slow (Effort)
Supporting Concepts:

- Levels (Space Awareness)
- Body Parts (Body Awareness)
- Relationship of Sound to Movement (Relationship)
- Group Relationships (Relationship)

Tentative Progression for Teachers

Fast/Slow: turning heads
passing notes
moving from place to place

Body Parts: moving body parts fast/slow
naming body parts
experimenting using instruments

Levels: moving hand quickly low/high
moving foot slowly /high/low
partners--contrasting levels (action/reaction)

Sounds: making sounds with the mouth
one sound, different body parts
slow/fast--sound/action

COLMINATION: groups of 5-6, make a machine (not one we can identify) showing use of fast/slow actions and use of sounds to accompany actions; one other idea to be used in each machine--either body parts or levels

---

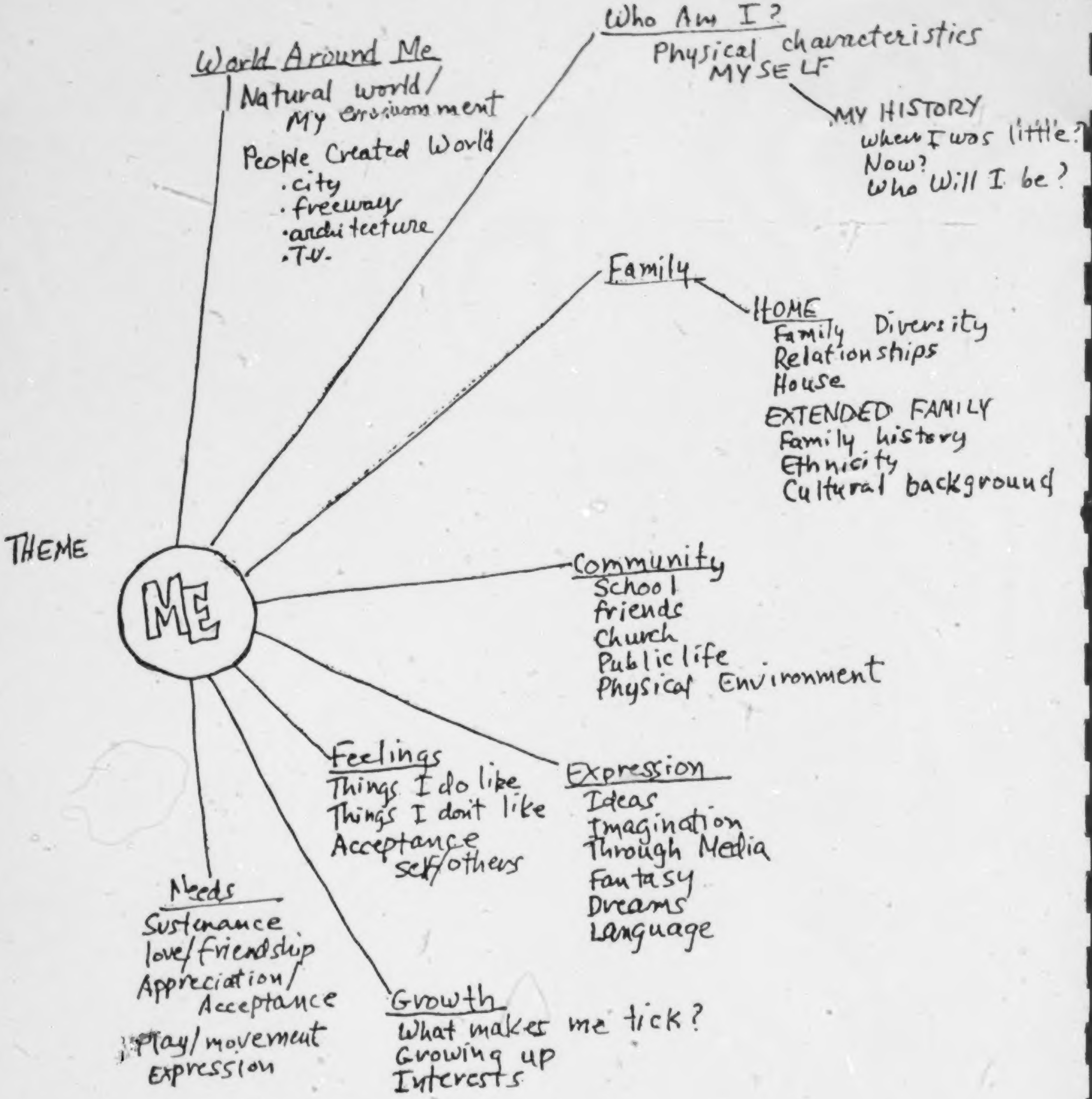
Main Concept: Shapes made by bending, curling, twisting, stretching (Body Awareness)

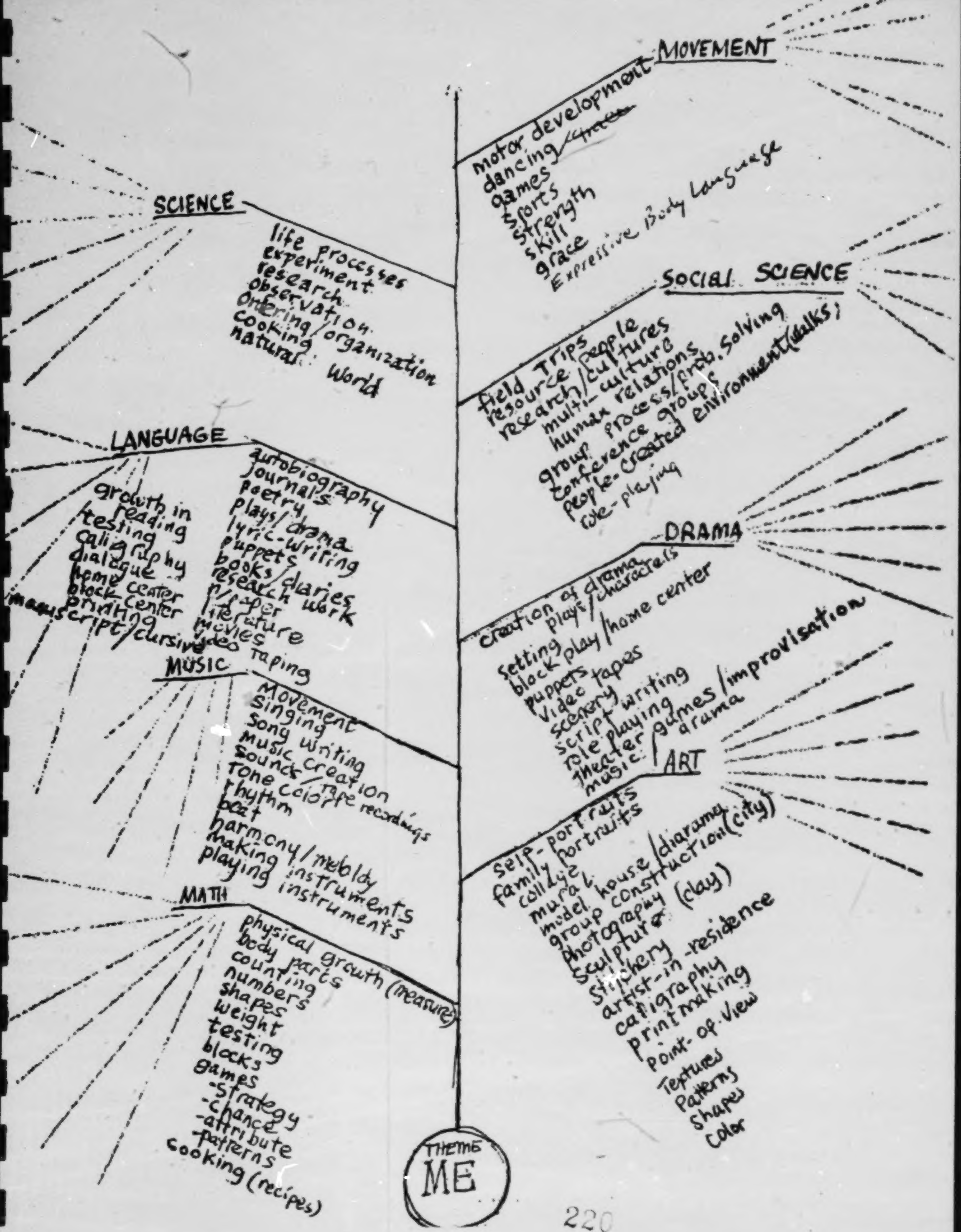
Supporting Concepts: Use of levels (Space Awareness)
Working in a group (Relationship)

--explanation of body functions (bend, stretch, twist, curl)
--experimenting with shapes made by bending, stretching twisting, curling
--emphasis on levels used in making shapes
--groups of 4-5, working with one of the following ideas:
  --sometimes there are shapes inside of shapes
  —small shapes go together to make larger shapes
--sharing ideas, telling what you liked about a groups idea

# APPENDIX E

## DRAFT OF "A BRANCHING NETWORK OF MAJOR CURRICULUM AREAS"

THEME
ME
World Around Me
Natural world/
My environment
People Created World
.city
.freeways
.architecture
.T.V.
Who Am I?
Physical characteristics
MYSELF
MY HISTORY
When I was little?
Now?
Who Will I be?
Family
HOME
Family Diversity
Relationships
House
EXTENDED FAMILY
Family history
Ethnicity
Cultural background
Community
School
friends
Church
Public life
Physical Environment
Expression
Ideas
Imagination
Through Media
Fantasy
Dreams
Language
Feelings
Things I do like
Things I don't like
Acceptance
self/others
Needs
Sustenance
love/friendship
Appreciation/
Acceptance
Play/movement
expression
Growth
What makes me tick?
Growing up
Interests


MOVEMENT
motor development
dancing
games
sports
strength
skill
grace
Expressive Body Language
SOCIAL SCIENCE
field Trips
resource people
research/cultures
multi-culture
human relations
group process/prob. solving
conference groups
people-created environment (walks)
role-playing
DRAMA
creation of drama
plays/characters
setting
block play/home center
puppets
video tapes
scenery
script writing
role playing
theater games/improvisation
music drama
ART
self-portraits
family portraits
collage
mural
model house/diorama
group construction (city)
photography
sculpture (clay)
stitchery
artist-in-residence
caligraphy
printmaking
point-of-view
Textures
Patterns
Shapes
Color
SCIENCE
life processes
experiment
research
observation
Ordering/organization
cooking
natural World
LANGUAGE
growth in reading
testing
calligraphy
dialogue
home center
block center
printing
manuscript/cursive
autobiography
journals
poetry
plays/drama
lyric-writing
puppets
books/diaries
research work
n/paper
literature
movies
video taping
MUSIC
Movement
Singing
Song writing
Music creation
Sounds/Tape recordings
Tone color
rhythm
beat
harmony/melody
making instruments
playing instruments
MATH
physical growth (measure)
body parts
counting
numbers
shapes
weight
testing
blocks
games
-strategy
-chance
-attribute
-patterns
cooking (recipes)
THEME
ME

# APPENDIX F

# BUCHER SCHOOL'S YEAR PLAN FOR AESTHETIC EDUCATION

## BUCHER SCHOOL

## AESTHETIC EDUCATION EMPHASIS

October, November, December - Area of Music

CEMREL Kits: Tone Color, Rhythm & Meter, Relating Sound & Movement, Magentic Tapes

Activities:

Opening Doors - Ballet

Sound Exploration - Ms. S. and Team from Woodson Arts. (Weekly experience beginning October 16, 1975)

Orff Instruments

Resource People and instruments - Mr. Y.

Wilson School Marching Band

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January, February, March - Area of Visual Arts

CEMREL Kits: Shapes, Shapes and Patterns, Shape Relationships, Textures

Activities:

People Place - Ms. T.

School Art Exhibit on March 18

Planning and decoration of school auditorium

Decorate seasonal trees in hallways

City-Wide Art Exhibit at Shepherd Mall

Visiting Artists demonstrating their specialties

---

April, May - Area of Drama

CEMREL Kits: Creating Word Pictures, Dramatic Plot, Point of View, Creating Characterization

Activities:

Creative Dramatics Students from O.C.U.

Involvement Dramas: O.C.U.

People Place Activities with creative writings

Space Place activities

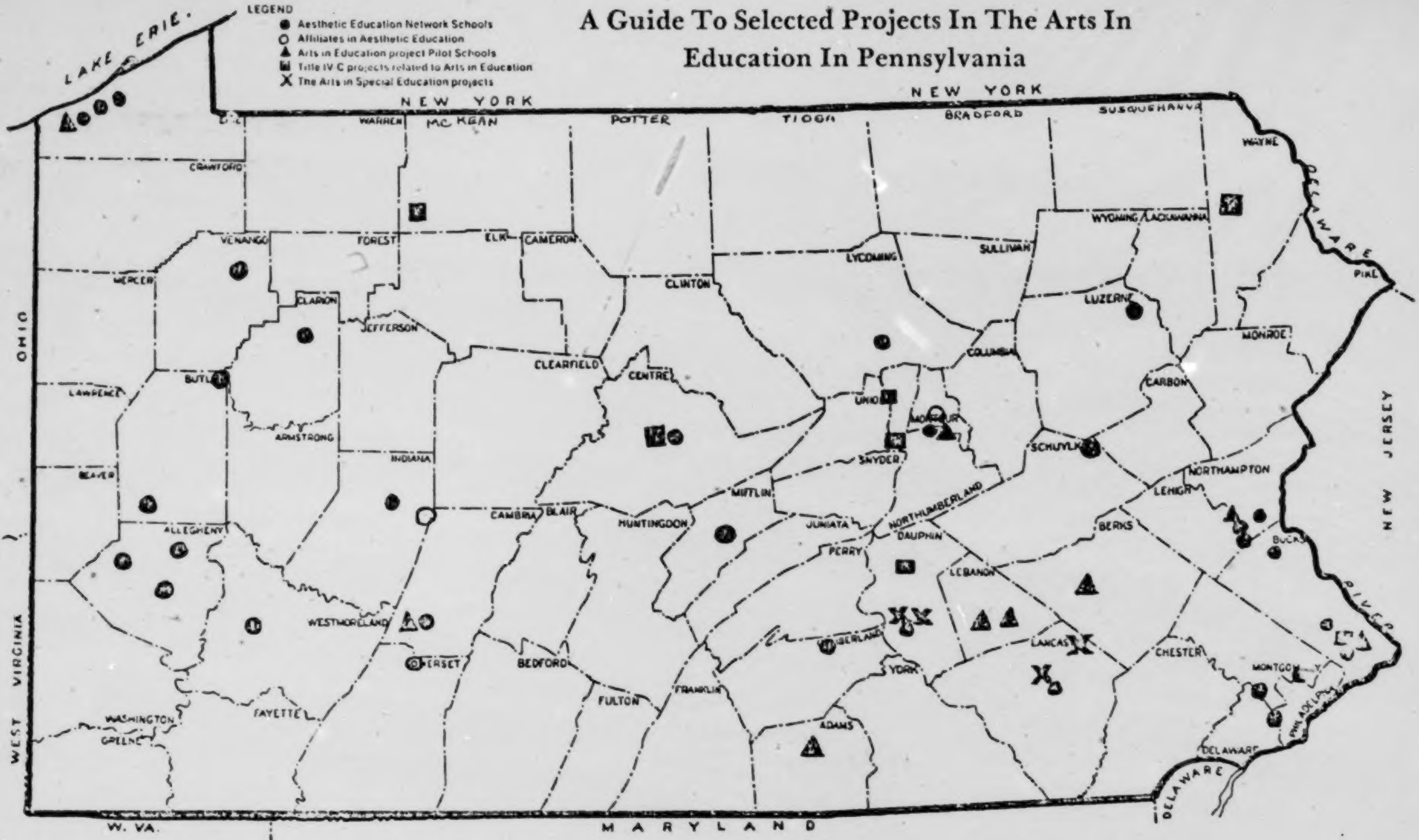
Emphasis on Creative Writing

Write our own plays and perform for our school

## APPENDIX G

## "A GUIDE TO SELECTED PROJECTS IN THE ARTS IN EDUCATION IN PENNSYLVANIA"

# A Guide To Selected Projects In The Arts In Education In Pennsylvania


LEGEND
● Aesthetic Education Network Schools
○ Affiliates in Aesthetic Education
▲ Arts in Education project Pilot Schools
▪ Title IV C projects related to Arts in Education
X The Arts in Special Education projects
LAKE ERIE
NEW YORK
OHIO
WEST VIRGINIA
W. VA.
MARYLAND
NEW JERSEY
DELAWARE
DELAWARE RIVER
ERIE
CRAWFORD
WARREN
MC KEAN
POTTER
TIOGA
BRADFORD
SUSQUEHANNA
WAYNE
PIKE
WYOMING
LACKAWANNA
SULLIVAN
LYCOMING
CLINTON
CAMERON
ELK
FOREST
VENANGO
MERCER
CLARION
JEFFERSON
CLEARFIELD
CENTRE
LUZERNE
COLUMBIA
MONROE
CARBON
UNION
MONTOUR
SNYDER
SCHUYLKILL
NORTHAMPTON
LEHIGH
NORTHUMBERLAND
BUTLER
LAWRENCE
ARMSTRONG
INDIANA
BEAVER
ALLEGHENY
CAMBRIA
BLAIR
HUNTINGDON
MIFFLIN
JUNIATA
DAUPHIN
PERRY
BERKS
LEBANON
BUCKS
WESTMORELAND
SOMERSET
BEDFORD
CUMBERLAND
LANCASTER
CHESTER
MONTGOMERY
PHILADELPHIA
DELAWARE
YORK
FRANKLIN
FULTON
ADAMS
FAYETTE
WASHINGTON
GREENE

# APPENDIX H

# GREENARE SCHOOL'S AESTHETIC EDUCATION PROGRAM PLANS FOR 1975-76

JEFFCO ARTS IN EDUCATION PROGRAM

Greenare School
Aesthetic Education Program Plans
for 1975-76 School Year

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| All units and grade levels | Physical Education | Point of View | Create body shapes - Which are feminine? Which are masculine?<br>Discuss dance, sports, etc. in these terms. | Sept-Oct |
| Each class met individual needs | Each teaching unit or activity leads to the next | Shapes | Other body shapes that say things - emotions - senses<br>Hard, soft, happy, sad, sharp, etc. | |
| | | | Combine shapes - patterns | Nov-Dec |
| All closely related to Art and Music and other class units | | Sound and Movement | Combine patterns - move with patterns<br>Speed - high-low sound What are they?<br>Compare contrast shapes<br>Copy shapes (mirror)<br>Overhead projector (jells) shadow pictures<br>Create movement routines<br>Add on movements beginning and end<br>Freezes - poses | |
| Unit A | Music<br>Basic concepts of high & low, fast & slow | Movement | | |

Unit or Grade Level: Unit C (3-4) Art

Teaching Focus: Shapes #2 - More Things About Shapes

Integration Statement: Deals with other aspects of shape, texture, size relationships, etc. Broadens student's concept of shape. Helps students develop more useful design techniques.

Month: Nov-Dec

Other Activities and Resources: Continuing concept of shapes.

1. Combined with unit on symmetry to teach "What is Symmetry?" Using crayon make a symmetrical design.

2. Using 3-D cubes and triangles make shape. Then combine several into a larger shape. Enhance concepts of sculpture, 3-D pattern. Color shapes with marker.

3. Game: Sets of cards for each table of 4 kids. On pg. 11 of CEMREL book #2 there are several categories which I transferred to cards (furry, bumpy, etc.). Items with these characteristics are placed several places in the room. Cards are passed out so students each have at least 2 cards. Teacher calls a card, example: smooth. Student with the card which says "smooth" runs to the objects, finds one which is smooth. You will have a student from each group running (about 5 students). First one back at their group wins. Call next card, and so on. Helps students associate terms with appropriate physical objects.

4. Pg. 28 Mungasaurus - After they do pg. 28 you can play the record "Purple People Eater" (song from the 50's). Students draw the PPE according to instructions on record. You can ask for more textured areas.

Unit or Grade Level: Unic C (3-4) Art

Teaching Focus: Shapes #3 - Shapes and Patterns

Integration Statement: Logical sequence to follow previous two shape books.

Month: Jan-Feb

Other Activities and Resources: 1. See middle of page 5 for pattern idea.

2. Sculpture Unit - a) Practice first with shapes cut out of cardboard. Students can stand shapes up, lean them against each other to position them to make sculptures. Practice until have one they like. Then draw a picture of the sculpture they like as guide for further projects.
b) Practice making sculpture out of modeling clay. Discuss pattern and have students include this concept in sculpture.
c) Finished product: Repeat sculpture (using drawing as guide) using #38 clay (cone .06). Fire these. Paint each shape in sculpture with a different color of acrylic paints.

3. Take slides throughout all shape units of students and their projects. They enjoy seeing them later and is a nice way to review what they learned about shapes.

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| Unit B<br>Gr 1-2 | Language Arts<br>(continued)<br>Just Me | Dramatics, Experience charts, Simple poetry, Working with a partner - art, games, movement, etc. Puppets, Filmstrips (Kindal Series) - Songs | Child and Friends; feelings | Oct thru Dec |
| | | Dramatics - role playing<br>Experience charts, Simple poetry, Puppets | Child and Family; feelings | |
| | | Films and songs<br>Art medias, showing families | Child and Family | Oct thru Dec |
| | | Photography, Dramatics - role playing | Child and School; Courtesy; feelings at school | |
| | | Art medias - Songs-movement, poetry, puppets | | |
| | Let's Pretend | Dramatics<br>Movement<br>Creating Characters, Creative writing | Pantomime - Using self to show feelings<br>Puppets, creating situations and showing feelings | Jan thru May |
| | | Art Medias | Creating and re-creating stories<br>Magic | |
| Unit D<br>Gr 3-4-5 | Social Studies<br>Africa | Singing games - Rhythm, movement - Instruments, movement, drama (dancing like animals). Puppets - African folk tales - prewritten tales followed by original compositions - Children made their own puppets in art. | | Sept thru Dec |
| | Characterization | -Used masks to act out feelings of moving to different parts of Africa - feelings, mood. Numerous films, African animal sounds on a record they tried to identify and also imitate. Using guessing game to improve. | | |
| | Characterization | -Used pictures of faces, bodies, etc. of African Nature from National Geographics to try to guess feelings and emotions and type of life. Students made their own masks and portrayed different races in Africa.<br>Art - Murals of different regions of Africa. Field trip to the Art Museum. Museum representative gave slide show on African art at school.<br>Movement - Folk dancing. Research on clothing of Africa - dress up-day, must maintain character of dress.<br>Hawaii - folk dances, films, tinikling dances. | | |

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| | Language Arts | Kit - word pictures | | May |
| | Arts Related | Dramatics - Alphabetizing | | Oct |
| | | Quotations | | Jan |
| | | Following directions, sequence | | Dec |
| | | Graphic art - quotations, sequence | | Feb |
| | | Creative writing | | Mar |
| | | Movement - syllable | | Nov |
| | Math | Graphic arts - fractions | | Feb |
| | | congruents, similar shapes, symetrics, reflections | | Mar |
| | | Movement - multiplication tricks | | Oct |
| | Reading | Puppetry | | May |
| | | Dramatics | | Mar |
| | Social Studies | Graphic Art - murals | | Oct |
| | Africa | Hawaii - Movement and rhythms - dramatics | | May |
| | | Improve movement - making original Hawaiian dances, rhythms | | |
| | | Graphic arts - drawing, singing | | |
| | | Dancing (fixed form) Tinikling | | |
| | Science | Graphic art (draw body with bones) | | Mar |
| | | Singing, movement "Dem Bones" song | | |
| | | Electricity - graphic art (invent fabulous machine) | | Nov |
| | Math | Movement to teach fractions and geometry | | Mar-May |
| | Reading | Movement with stories - Play using 8 kids at Christmas - Stick improvisation, child picks 3 sticks, 1 setting, plot and characterization. | | All year |
| | | Cut out pictures and words from magazines to describe teachers as an "end of year evaluation." | | June |
| | Language Arts | Role playing - winter months, plays fun centers | | |
| | | March - May - Creating word pictures | | April-May |
| | | Choral reading with poetry | | May |
| | | Kid made up comic strips and made conversations to teach quotation marks | | Mar-May |
| | | Taped Hawaiian conversations kids made up | | May |
| | Science | Movement with astronomy to help understand gravity and weightlessness | | Jan-Feb |
| | | Movement with mealworms - imitate mealworm walk | | Dec |

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| 1 | Language Arts<br>Just Me | Shapes Kit<br>Body parts charts and puzzles<br>Moods and emotions, study prints<br>Kindle Who Am I? filmstrips & cassettes<br>SCIS Sense of Smell kit<br>Scholastic How Do I Learn? filmstrip series<br>Jeff. Co. Just Me booklets containing creative writing topics on likes, dislikes, tastes, smells, touching activities<br>Cut and paste collages showing what a child looks like.<br>Touching objects, guessing game<br>Kindle filmstrips on the Five Senses<br>Children trace around each other's body shapes and then color the pictures to make life-size reproductions of themselves.<br>Children trace around their hands and feet to become more aware of these body shapes.<br>How Can I Tell? Kindle filmstrip series<br>Shapes Kit - Take children on a walk and have them look for various objects or shapes that affect their emotions, making them feel mad, sad, glad, gloomy,eerie, etc. Then have students pantomime their emotions and reactions to these objects and shapes.<br>Make photograms that evoke certain emotions. | Exploration of mood of self, self-awareness, and the shapes and functions of body parts. Examining the relationship between shapes and the senses. | Sept-Oct-Nov |

# APPENDIX I

# OLIVARES SCHOOL'S AESTHETIC EDUCATION PROGRAM PLANS FOR 1975-76

## JEFFCO ARTS IN EDUCATION PROGRAM

### Olivares School
### Aesthetic Education Program Plans for 1975-76 School Year

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| 1 | Science<br>I. Material Objects | Creating Characterization | Texture cloths -objects have different feeling | Sept-Oct |
| | | Shapes & Patterns | Repetition, textures have different feeling | " |
| | Interaction | Shapes | Textures composed of shapes. Putting things together | |
| 1 | II. Growing Seeds | Movement | Body interpretation of plant growth | May |
| | III. Eggs & Tadpoles | Music | A tadpole song - "Ballet of Unhatched Chicks", Moussoursky | Jan |
| 1 | Social Studies<br>I. Family | Creating Characterization | Showing roles of mother, etc. | Sept-Oct |
| | | Character Sticks | Finding child's stereotypes | |
| 1 | II. Producers-Consumers | Resource people | Visiting grocery store, farm, etc. | Nov-Jan |
| | | Character Sticks | Study roles, responsibilities, then act out. | |
| 1 | III. Mechanization | Movement | Nonsense or real - machine of bodies | Feb-March |
| | | Art & shapes | 2D imaginary machines | |
| | | Sculptures | 3D stand up machines of paper strips, glue | |
| 1 | Language Arts<br>I. Let's Pretend | Creating Characterization | Masks to convey feelings | " |
| | | Character Sticks | Acting out portrayals | |
| | | Movement | Body shapes as letters in alphabet | |
| | | Art | Real, imaginary animals, monsters | |
| | II. Just Me | Creating Characterization | What can you be? How are you important? | " |
| | | Records<br>"What A Wonderful Thing is Me"<br>"It's Me" | Enhancement of self concept | |
| | | Puzzle -"Color My World" | Each child gets piece and colors in world as he sees it. What is important to him? | |

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| 1 | Math - "Sets" | Shapes<br>Shapes & Patterns | Creating sets from different shapes | Oct |
| 2 | Science<br>"Symmetry" | Arts team member led activity in body symmetry through movement | Individuals and groups made symmetrical shapes and forms with their bodies | Dec |
| | | CEMREL kit, Shapes & Patterns | Cut out shapes from which were made symmetrical patterns and pictures | |
| 2 | "Brine Shrimp" | CEMREL kit, Sound & Movement | Use light to simulate shrimp movement in dark room | May |
| | | Put shrimp on overhead projector | Students move as they see the shrimp move | |
| 2 | "Mobiles" | CEMREL kit, Shape | Using large shapes on mobile, it will constantly change. | March |
| | | CEMREL kit, Shapes & Patterns | Use similar shapes to form constantly changing patterns. | |
| 2 | Social Studies<br>"The Neighborhood" | CEMREL kit, Point of View | Use of photographs and a comparison of how animals or other persons (from other places or times) would view the photograph. | Dec |
| | | Christmas program of "Neighborhoods Around the World" | An experience of how children of other countries celebrate the holidays. | |
| 2 | Language Arts<br>Animal Stories | Visit the zoo. | Motivation for writing creative stories about animals | May |
| | | CEMREL kit, Creating Dramatic Plot | As an aide in composing dramatic plays about animals | |
| | | Creating Characterization | As an aide in acting out these dramatic plays | |
| | Book Party | Character Sticks | Used to develop listening and speaking skills | March |
| | | Rope Game | To develop skills in creative story telling | |
| | | CEMREL kit, Creating Characterization | Used to develop skills in creating and expressing feeling of different kinds of characters and objects | " |

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| 4 | Africa | Speaker, Mary C. | Lived in Africa and brought many musical instruments, cloths, toys, and slides | March |
| | | Lady from CU Library Media Department | Told African folk tales | " |
| | | Culmination | Kids wore adair cloth tye-dye, put on puppet show, skits with masks, and we had a tasting party with African foods prepared by mothers. | " |
| | | Music -Way Oh the Lion - Stonegame - Kourilenge | Musical presentation - kids sang African songs, played stone passing game | " |
| | | Made African environment in room | Divided room into 3 sections and using butcher paper the three types of environment were made. (Used ceilings and walls.) | " |
| 4 | Math | Shape Kit | Use in conjunction with geometry unit | Sept |
| | | Art Museum | Spaces and Structures | " |
| 4 | Language Arts<br>Poetry | Creating word pictures | Variety of word combinations, stimulate imagination | Oct |
| | | Writing haiku, anquain, limerick | Experiences in doing it | |
| | | Drawing pictures after hearing poems read | Experience in differentiating moods of poems | |
| | Folk Tales | Constructing Dramatic Plot, Creating Characterization | Gives kids experience in folk tale writing, being able to create a character or characters from folk tales. | Dec |
| | | Drawing pictures and writing folk tales | Experience in using fundamentals of folk tales | " |
| | Letter Writing | Field trip to postal handling service | See what happens to a letter after it leaves the post office. | Jan |

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| 4 | Letter Writing | Writing letters to famous people | Chart kept to see which people answered and how long it took. | Jan |
| 5-A | Social Studies<br>I. Tall Tales | Creating Characterization | Doing so in a tall tale, i.e. John Henry | Oct |
| | | Creating Dramatic Plot | Creating tall tale with plot, problems | " |
| | | Character Sticks | Impromptu plays, creating own plot | " |
| | | Art | Mural of characters | |
| | | Music | "Paul Bunyan," "John Henry" | |
| 5-A | Language Arts<br>I. TV Unit | CEMREL, "Point of View" | Relating how cameraman, producer, actor sees things | April |
| | | Art | Make movie from bleached films or an actual movie | " |
| | | Music | Making commercials | |
| 5-B | Social Studies<br>II. Patriotism | Red, white, & blue week at school (involves entire enrollment | Expressing visually, musically, story, poem about how you feel about school, city, state, etc. | Feb |
| | | Art Museum tour of live painting, illustrating moments in history | Play with music "Yankee Doodle" | |
| 5 | Science<br>I. Batteries and Bulbs | Sound & Movement | Rhythmic movement with attached lights | March |
| | | Art | Making project of wired lights, perhaps a computer looking thing | |
| | II. Small Things | Point of View | Using camera to find the small world | Nov |
| | | Movement | Recreating movement of amoeba, paramec, etc. | " |
| | | Art | Looking at world from miniature eyes | " |
| | | | Using microscope and capturing essence | " |
| | III. Man in Space | Movement | Showing movement, weightlessness | Dec |
| | | Art | Imagination, painting of unknown planet | " |
| | | Music | Electronic, "In Sounds from Way Out," "2001..." | " |

# APPENDIX J

# BARNETT SCHOOL'S AESTHETIC EDUCATION PROGRAM PLANS FOR 1975-76

## JEFFCO ARTS IN EDUCATION PROGRAM

### Barnett School

### Aesthetic Education Program Plans for 1975-76 School Year

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| 1 | Language Arts<br>(Music, PE, Art)<br>Just Me | Relating Sound and Movement | Creating awareness in sound and movement and developing child's ability to recreate both. | Sept |
| | Art Teacher | Shapes and the pattern worksheets | Coordinating with art teacher stimulating beginning pattern recreation awareness. | Sept |
| | Language Arts | Shape | Stimulating awareness that shape is in everything and stimulating oral expression of worksheet creations. | Oct |
| | Just Me | Photo Lab | Creating awareness of picture development, showing emotions through picture scenes - culmination in book of pictures, worksheets of child. | Nov |
| | Let's Pretend | Masks from Creating Characterization | Use to begin to act out characters, reinforcement for facial movement. | Mar |
| | Let's Pretend | Pantomime | Creating awareness in acting out movement for expression. | " |
| | Let's Pretend | Puppets - stick, long, sock stick for overhead, finger-ball, hanky, paper | Making own, creating own character through personal decoration. | Apr |
| | Let's Pretend | Plays | Integrating creations into stories that will incorporate voice use, movement, total expression - also creating background scenery. | May |

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| 4 | Social Studies<br>Colorado | Art - Murals - Architecture | Learning how environment and technology affects architecture | Dec-Jan |
| | | Creating Word Pictures | Language arts writing stories and paragraphs | " |
| | | State Historical Museum | Viewing diaramas of ways of life of Colorado | " |
| | | Diaramas | Concrete application of learning | " |
| | | Clay Maps | Showing land differences by molding maps | " |
| | | Field trip to Georgetown (architecture) | Appreciation of art through architecture | " |
| | Africa | Games - Gym | Appreciation of culture and recreation | Feb-Mar |
| | | Dishki - prints<br>AIE Necklaces - Art, Tye Dying, Masks - Art | Personal adornment body coverings - totems, personal emblem or symbol - religious and cultural mores | |
| | | African rhythms-band - Music | Making simple instruments and creating rhythms | " |
| | | Stone passing game (rhythms) AIB | Rhythm game, hand and eye coordination. Authentic of Africa | " |
| | | Folk songs - AIE | Understanding and experiencing aspects of other cultures | " |
| | | Architecture | Show environmental and cultural effects on architecture | " |
| | | Puppets - Stick, Muppets, Hand | Oral presentation, dramatic experiences (made by professional) | " |
| | | Cartoons and Folk tales | Filmmaking in related language language arts area | " |
| | Holland | Food appreciation | Understanding and appreciating other cultures | Apr-May |
| | | Paper mache or styrofoam shoes | Making shoes to visualize real things | " |
| | | Construct windmill Models of dikes and canals | Construction to visualize real things | " |
| | | Art appreciation of Dutch painters | Appreciation of famous painters | " |

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| 4 | Social Studies<br>Holland | Music appreciation of Dutch musicians | Music appreciation | Apr-May |
| | | Clay maps of Holland | Understanding geographic concepts | " |
| 5 | Columbus | Map making | To understand scale | Sept-Oct |
| | Indians | Point of View | To show how Indians and and Europeans look at the same situation differently | " |
| | Discovery and Exploration | Creative Dramatics (Explorers & King) | To understand motivations behind exploration | " |
| | Space-Science | Collage of Space | To become aware of size comparisons in space | " |
| | Art -to correlate 2-D & 3-D design projects | Shape Relationships | Basis for design elements, flat design and plaster carving, experimentation with media | " |
| | Colonial America | Corn books, corn husk dolls, spinning, field trip to Skunk Creek Forge, place mats, cooking and tasting party, Colonial games, Colonial songs and dances, travel posters to come to America, Quilting, clothing | To make Colonial America become alive, Learn through art projects about early American crafts and way of life. Understanding and appreciation of music and dancing (recreation) of the colonial people, concrete application of social studies. Square dance - dance of old west (rhythm and movement and coordination) | " |
| | | Science Fiction play | A fun diversionary activity - plan to do | " |
| | Language Arts | Constructing Dramatic Plot | " " " | Jan-Feb-Mar |
| | | Colonial Village Model | Culminating activity | " |
| | | Puppetry | Book reports | " |
| | Westward Movement | Musical (Culmination for parents<br>Melodrama w/olio songs of the old west (traditional cowboy songs) | Familiarity of recreation of the Western movement. Drama, music performed and seen by people during the western move. Concrete application of social studies. | " |
| | Tall Tale | Bob Gash -Lincoln | To make Lincoln come alive | " |

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| 5 | Language Arts<br>Tall Tale | Creating Word Pictures | Being able to identify word pictures | Jan-Feb-Mar |
| | Explorers | Dioramas | Activity for fun | " |
| | Pond Water | Miscroscopic Drawings | How to draw scientifically speaking | " |
| | Westward Movement | Western town model | To scale | Apr-May-June |
| | | Candle Making<br>Weather Vanes | To appreciate complexities of aspects of colonial life<br>Plan to do | " |
| | Television | Role playing | Putting oneself into other roles | " |
| | Plays and/or Musicals | Creating Characterization | Experience with drama - expression, action, oratations, etc. (Using this kit helps if the Christmas or Spring Programs included a play or musical. | " |
| | | Tye Dying | For fun | " |
| | | Wax Museum field trip | Culminating activity for US history | " |
| | Television | TV Studio | In using the video tape, show students how a real studio works. | " |
| 6 | Social Studies<br>Lifetimes - Feelings and Life Cycles | Photography -Early childhood pictures with captions | Identify emotions and feelings, put captions under photos | Sept |
| | Life times | Cartoon drawings | Usually illustrate a lifetime in cartoon style -incorporate humor | " |
| | Life times | Life ropes | Promote understanding of life stages or periods of development. Long rope suspends cards representing life stages. | " |
| | Feelings | Point of View | Feelings may differ according to point of view of background and culture. | " |
| | Feelings | Montage | Understand that feelings are similar in many cultures of the world. Take a box and paste pictures all over it that correspond with a particular feeling. | " |
| | Traditions | Tasting Party (Traditional Family Foods) | Promote understanding of personal traditions. Each child brings in a traditional family food with recipe. | " |

| Unit or Grade Level | Teaching Focus | Other Activities and Resources | Integration Statement | Month |
|---|---|---|---|---|
| 6 | Social Studies<br>Salmon | Life cycle drawings | Differentiate between a lifetime and a life cycle. Cartoon drawing | Oct |
| | Plays and/or musicals | Creating Characterization | Experience with drama - Expression, action, oratations, etc. (Using this kit helps if the Christmas or Spring Programs include a play or musical.) | " |
| | Salmon | Animation Movie | Story development, art props, experimenting with film media-8mm movie camera | " |
| | Point of View | Shapes | Understanding of symmetrical and asymmetrical designs for camera composition and darkroom croping. Pictures are made illustrating both concepts. | " |
| | Art | Shapes | Continuation of design elements: shape, color, negative space, texture, and line | Oct |
| | Structures and Behavior | Animal creations stress structures and behavior | Draw a picture of an animal and write a paper on how structure influences behavior. | " |
| | Language Arts | Creative Writing | Creat an animal - relate his structures to his behavior and his environment. | " |
| | Social Studies-Field Trip | Art Museum - Space and Structure Show | Children were able to manipulate enviromental structures to fit a particular need | " |
| | Art | Same as above | Same as above | " |
| | Language Arts & Social Studies | (Gull Stories) Creative Writing | Fictionalize a typical gull's lifetime into a story. | Nov |
| | Language Arts & Social Studies | Imaginary bird drawings | Child will draw an imaginary bird, relate its structures to its behavior, and contrast innate from learned behavior. | " |
| | Language Arts | Creating Word Pictures | Vocabulary development. | " |
| | Social Studies-Baboon | Environment Boards-Amboself Environment | Children construct a region with animals with paper or clay. | Dec |
| | Art | Shapes and Patterns | Continuation of design elements | " |
| | PE | Shapes and Patterns | Gymnastics - Floor apparatus | " |

# APPENDIX K

# RESULTS OF 1976-76 TEACHER QUESTIONNAIRE

# Aesthetic Education Questionnaire

This is the second year of CEMREL's collaberation with the Aesthetic Education Learning Centers and their Cooperating Schools in implementing aesthetic education programs for elementary schools. We are sending questionnaires to teachers and administrators in all Cooperating Schools, including your school and the other schools served by the Aesthetic Education Learning Center at

Whatever the status of the program in your school, we would greatly appreciate having your honest reaction to the items in this questionnaire Your response to each item can be made directly on the questionnaire. All responses will be kept confidential and anonymous, so please do not write your name anywhere on the questionnaire. It should take you no longer than fifteen to thirty minutes to finish. Instructions are intended to be self-explanatory. One special note, however, may be added here. A number of items allow you to select several responses to answer it, but request that you order them in terms of importance, frequency, preference, appropriateness, or the like. When indicating an order for multiple responses, start with "I" for most important, frequent, preferred, appropriate, etc.

## Questionnaire for Teachers

1. Are you serving as a "core" teacher for aesthetic education within your school?

   (54) Yes

   (61) No

2. Professional Experience. Check items that apply to you and indicate the number of years you held each position. Circle the position you curently hold:

   ( 1) Principal

   (120) Classroom teacher yrs. 11.7

   ( 6) Arts specialist

   ( 2) Other (specify)

   Comments:

3. Education. Check the items that apply to you:

| | Major |
|---|---|
| ( ) High School | Elementary Education |
| ( ) College credit | Art Education |
| (88) Bachelor's degree | Psychology, History, English |
| (27) Master's degree | Reading |
| (16) Post Master's work | Speech |
| ( ) Doctor's degree | |

   Comments:

4. What grade(s) do you teach?

   ( 8) kindergarten

   ( 9) first grade

   (10) second grade

   (13) third grade

   (15) fourth grade

   (16) fifth grade

   (15) sixth grade

   ( 40) other (please specify) Multiple grades, specialists

5. How would you characterize your particular arrangement? (check one)

(76) Self-contained classroom

(20) team teaching

(30) other (explain) Departmentalized, Specialist, Individualized or ability grouping, Open space

6. Indicate how much training you have had in each of the arts below Check each block that applies to you:

| | no training | private lessons from professional instructor | a minor in this art form | a major in this art form | extensive self- or non professional instruction (discussion groups, personal reading, "people's colleges," etc. |
|---|---|---|---|---|---|
| Visual Arts | 47 | 9 | 4 | 9 | 41 |
| Dance | 82 | 21 | 0 | 1 | 18 |
| Film and Photography | 90 | 6 | 1 | 0 | 21 |
| Literature (Creative Writing) | 48 | 3 | 18 | 4 | 44 |
| Literature (Reading) | 30 | 4 | 22 | 13 | 53 |
| Music | 42 | 52 | 3 | 4 | 24 |
| Architecture | [illegible] | 5 | 1 | 0 | 4 |

7. Indicate how you, as an adult, have participated regularly with children in each of the following arts: (Check each space that applies to you.)

|  | supervise field trips | teach lessons or give demonstrations | perform for children | perform with children | other (specify) | other (specify) | other (specify) |
|---|---|---|---|---|---|---|---|
| Art | 52 | 63 | 35 | 48 | 7 | 1 | - |
| Dance | 24 | 35 | 13 | 54 | 12 | - | - |
| Drama | 16 | 47 | 21 | 43 | 12 | 2 | - |
| Film and Photography | 9 | 18 | 8 | 11 | 11 | 3 | - |
| Literature (Writing) | 10 | 84 | 19 | 39 | 7 | 1 | - |
| Literature (Reading) | 6 | 85 | 37 | 43 | 6 | - | - |
| Music | 33 | 55 | 29 | 66 | 11 | 3 | 3 |
| Architecture | 6 | 7 | 1 | - | 7 | 3 | 1 |
| Other (specify) | 2 | 1 | 1 | - | - | - | - |

8. Which of the following statements describes your conception of aesthetic education for elementary schools? (You may indicate more than once choice, but please indicate an order of preference--where "1" would mean your first choice, "2" your second choice, etc.):

26-9-7-23 ( 46) aesthetic education is an attempt to teach several art forms together

22-15-12-24-3 ( 76) aesthetic education is an approach to teaching any subject matter area through one or more art forms

49-44-12-3-1 (108) aesthetic education is to enhance children's expression of personal feelings through using one or more arts

38-26-15-8-3 ( 90) aesthetic education is to enhance children's perception of the intrinsic qualities of objects and events they encounter

19-20-27-4-5 ( 75) aesthetic education is to teach any significant values or principles for living through the arts

( 1) other________________________________________

______________________________________________

______________________________________________

9. In general, which of the following statements would characterize your view of the best relationship between aesthetic education and other areas of the curriculum. Please note we are asking for your view of the best relationship, not necessarily what you have actually seen or been involved in. (You may indicate several preferences, but please order them)

29-15-11-4 ( 59) instruction in aesthetic education is primarily a supplement to the regular program of instruction in the arts (music, art, drama, etc.)

25-21-6-3 ( 55) instruction in aesthetic education is primarily a supplement to the more traditional areas of study in the elementary school (reading, math, science, social studies)

18-9-5-9 ( 41) aesthetic education is a course of study with its own objectives and content like reading, math, or social studies

58-15-7-5 ( 89 as much as formal curriculum aesthetic education is a concern for enhancing the environment and surroundings of the classroom and school

( - ) other________________________________________

______________________________________________

______________________________________________

10. Please rank the following subject areas in terms of your perception of the relative importance of each to the elementary school curriculum. (Use "1" to indicate the most important, "2" the next most important, and so on up to "5" if necessary. If you think two or more are equal in value, give them the same number.

| Average | | |
|---|---|---|
| 2.99 | (121) | aesthetic education |
| 2.00 | (124) | math |
| 1.06 | (126) | reading (language arts) |
| 3.75 | (119) | science |
| 3.62 | (119) | social studies |

11. For each of the following sets of CEMREL materials in aesthetic education, check (✓) the box that would best characterize its usage in your classroom for 1975-76. Also place a checkmark in the last column if you plan to use the package next year.

| | Used last year | Am using this year | Used only part of the package | Used the package as an incidental learning activity | Used the entire package as part of a larger program in Aesthetic Education | Used the package in connection with a subject such as language arts (abbreviate the subject in the blank) | Package was taught to my children by an arts specialist | Check this column if you plan to use the package next year |
|---|---|---|---|---|---|---|---|---|
| Creating Word Pictures | 67 | 23 | 9 | 3 | 7 | 28 | 0 | 48 |
| Constructing Dramatic Plot | 26 | 17 | 6 | 2 | 4 | 19 | 1 | 30 |
| Creating Characterization | 33 | 28 | 7 | 6 | 8 | 22 | 2 | 38 |
| Meter (Rhythm/Meter) | 14 | 14 | 6 | 1 | 5 | 6 | 4 | 16 |
| Relating Sound and Movement | 21 | 14 | 8 | 2 | 7 | 9 | 3 | 22 |
| Shape Relationships | 28 | 27 | 6 | 4 | 8 | 9 | 5 | 27 |
| Shapes and Patterns | 37 | 30 | 10 | 4 | 6 | 9 | 5 | 32 |
| Shapes | 38 | 36 | 8 | 3 | 11 | 7 | 6 | 33 |
| Examining Point of View | 31 | 21 | 6 | 2 | 10 | 13 | 2 | 30 |
| Tone Color | 18 | 23 | 2 | 0 | 8 | 6 | 6 | 23 |

12. Irrespective of how you have used any single set of materials, if you have used more than one set of materials during the course of a school year, have you attempted to establish connecting links between them?

(33) frequently

(55) sometimes

(25) rarely; packages are treated as distinct units and connections are rarely attempted

13. Check any of the following activities you think are necessary to a program in aesthetic education for your school in addition to teaching the CEMREL materials. (You may check more than one, but please order them.)

4-24-7 (95) instructional activities for the classroom designed by an arts specialist (in music, art, drama, etc.) from your school or district

60-23-12 (95) use of resources from the larger community (performing groups, speakers, artists-in-residence in the school, etc.)

8-12-18 (78) use of materials and activities you have designed yourself

( 7) other ______________________________

______________________________

______________________________

14. Refer again to item 13 above. For those activities you checked indicating you felt them important to an aesthetic education program, check them again if you have actually been able to implement them in your own classroom.

56% (53) instructional activities for the classroom designed by an arts specialist (in music, art, drama, etc.) from your school or district

64% (61) use of resources from the larger community (performing groups, speakers, artists-in residence in the school, etc.)

86% (67) use of materials and activities you have designed yourself

( 5) other ______________________________

______________________________

______________________________

15. How much time per week do you devote to instructional activities that could be described as contributing to a program in aesthetic education?

( 24) less than one hour

( 56) one to two hours

( 28) two to five hours

( 18) more than five hours

16. Which of the following statements describes how you have scheduled the use of CEMREL materials or other materials, activities, and events in aesthetic education this year? (You may choose more than one response, but please order them in terms of most to least frequent.)

35-7-8-0 ( 50) in a separate period set aside for aesthetic education

42-23-2-2 ( 69) as part of instruction in an arts discipline (music, art, drama, etc.)

60-17-7-0 ( 84) as part of instruction in another curriculum area such as reading or language arts, mathematics, social studies or science

6-5-4-3 ( 18) in lieu of free time

( 1 ) other________________________________________________

17. Which of the following statements best describes the basis on which you have planned for instructional activites in aesthetic education. (You may choose more than one response)

(81) I have activities or lessons (which may include the CEMREL materials) on occasion throughout the year, but do not schedule their usage according to a semester or year-long sequence of activities

(17) I have a semester or year-long plan for using activities and materials

(45) I try to schedule my lessons or units in aesthetic education so that I bring a variety of resources together for teaching aesthetic education. These resources might include classroom materials, district or school arts specialists, community agencies, and professional arts groups

18. How frequently do you have contact of any sort with the Coordinator or staff of the Aesthetic Education Learning Center. Take into account all forms of contact you may have in choosing your response.

( 24) at least once a week

( 23) approximately once every two weeks

( 33) approximately once a month

( 43) less than once a month

19. Which of the following statements describes the kinds of contact you have with the Center Coordinator or staff? (You may choose more than one response, but please rank your responses in terms of most to least frequent.)

14-11-4-4 (33) visits to the Center to gain information about previously unfamiliar materials and resources

60-13-8-1 (82) workshops or training conducted by the Center staff

-16-3-1 (51) meetings to plan development of our school's or other programs in aesthetic education

-8-9-0 (73) discussions of my teaching and planning for aesthetic education with Center staff when they visit our school

-8-1-1-1 (20) contact by phone to discuss teaching concerns or any information about aesthetic education

( 1) other ______________________________

______________________________

______________________________

20. What forms of in-service learning have been most important to you in developing your ability to successfully implement an aesthetic education program? (You may choose more than one, but please order in terms of most to least important).

0-27-14-4-0-0 (75) study of the teacher's guide and experience

18-5-4-1-0-0 (28) workshops taught by a person within the school system

-18-13-4-2-0 (46) informal contact with other teachers

0-14-6-1-1-1 (73) workshops taught by a person affiliated with CEMREL

1-2-3-1-3-1 (11) other contact with district level personnel

4-15-7-1-1-0 (68) inservice activities provided by the Aesthetic Education Learning Center

( 2) other (specify) ______________________________

______________________________

21. Please indicate in the horizontal rows which of the following kinds of contact concerning aesthetic education, if any, you have had with the different types of people indicated in the vertical column. You may indicate more than one kind of contact with any of the groups, if necessary.

| | formal meetings on a regular basis | formal meetings on an infrequent basis | frequent informal discussions | infrequent informal discussions | brief conve tions occasio |
|---|---|---|---|---|---|
| most or all faculty within my school | 17 | 24 | 23 | 18 | 40 |
| faculty assigned to same grade level as I | 5 | 5 | 32 | 22 | 31 |
| faculty in my school who are involved in some way in aesthetic education | 14 | 22 | 33 | 30 | 4[illegible] |
| faculty from the other Cooperating Schools | 2 | 9 | 0 | 13 | 9 |
| faculty in other schools who are personal friends of mine | 0 | 0 | 15 | 9 | 19 |

22. What forms of support would be most appropriate to help you in strengthening your program in aesthetic education? (You may choose more than one, but please order in terms of most to least important.)

38-18-23 (79) a handbook for curriculum development in aesthetic education

-14-23 (44) the offering of aesthetic education courses at a local university

58-24-5 (87) additional in-service training programs for teachers

(14) other (specify) Sourcebook of practical methods available to each teacher. Time to share first-hand experience and knowledge with other teachers in same school and from other schools.

23. What general effect has your experience with my schools' aesthetic education program had on your belief in the concept of the arts as part of the education of each child?

( 51) my enthusiasm has always been high and remains so

( 54) my experience with the materials has increased my enthusiasm

( 14) my enthusiasm has decreased to some degree

24. For each of the following groups of people, check the box which best describes their attitude towards the aesthetic education program in your school

| | Very Positive | Positive | Indifferent | Negative | Very Negative |
|---|---|---|---|---|---|
| parents | 14 | 50 | 29 | - | - |
| teachers within the program | 26 | 84 | 12 | 1 | - |
| other classroom teachers | 7 | 65 | 24 | 2 | - |
| school building administration | 38 | 65 | 10 | - | - |
| district level administration | 26 | 47 | 12 | - | - |
| arts-related specialist teachers (e.g., music teachers, art teachers) | 38 | 43 | 7 | 1 | - |
| students | 48 | 54 | 6 | - | - |

## APPENDIX L

## RESULTS OF 1975-76 PRINCIPAL QUESTIONNAIRE

Questionnaire for Principals

1. Which of the following statements describes your conception of aesthetic education for elementary schools? (You may indicate more than one choice, but please indicate an order of preference--where "1" would mean your first choice, "2" your second choice, etc.):

1-2-1-0-2 ( 6 ) aesthetic education is an attempt to teach several art forms together

3-3-1-0-1 ( 9 ) aesthetic education is an approach to teaching any subject matter area through one or more art forms

6-3-1-0-0 (10 ) aesthetic education is to enhance children's expression of personal feelings through using one or more arts

6-2-1-1-0 (10) aesthetic education is to enhance children's perception of the intrinsic qualities of objects and events they encounter

3-0-2-2-1 ( 8) aesthetic education is to teach any significant values or principles for living through the arts

( - ) other ____________________________________

__________________________________________

__________________________________________

2. In general, which of the following statements would characterize your view of the best relationship between aesthetic education and other areas of the curriculum. Please note we are asking for your view of the best relationship, not necessarily what you may have actually seen or been involved in. (You may indicate several preferences, but please order them.)

-2-2-0 ( 6 ) instruction in aesthetic education is primarily a supplement to the regular program of instruction in the arts (music, art, drama, etc.)

3-1-1-0 ( 6 ) instruction in aesthetic education is primarily a supplement to the more traditional areas of study in the elementary school (reading, math, science, social studies)

1-0-0-3 ( 4 ) aesthetic education is a course of study with its own objectives and content like reading, math, or social studies

9-2-0-0 (11) as much as formal curriculum, aesthetic education is a concern for enhancing the environment and surroundings of the classroom and school

( • ) other ______________________________

______________________________

______________________________

3. Please rank the following subject areas in terms of your personal perception of the relative importance of each to the elementary school curriculum. (Use "1" to indicate the most important, "2" the next most important, and so on up to "5" if necessary. If you think two or more are equal in value, give them the same number).

Average
(3.20) (15) aesthetic education

(2.27) (15) math

(1.07) (15) reading

(2.27) (15) language arts

(4.27) (15) science

(3.93) (15) social studies

4. How would you describe your school's overall curriculum in terms of established schedules and state and district requirements? (Please choose one)

(4 ) our curriculum presented a very tightly organized workload for our teachers before we introduced aesthetic education

(2 ) our curriculum presented a very tightly organized workload for in addition, we have attempted other innovation(s) besides our innovation of aesthetic education

(1 ) our established curriculum had some flexibility but teachers were faced with a choice between aesthetic education and other innovations for the existing "room" in the curriculum

(8 ) our curriculum had considerable room and flexibility for adopting an aesthetic education program

5. How would you describe the role of the CEMREL instructional materials (the "learning packages") to your innovation of an aesthetic education program? (You may choose more than one response, but order them according to which gives the best description of your school.)

7-2-1-0 (10) the materials have supported our ongoing programs of instruction in the arts (art, music, drama, etc.) by giving our classroom teachers the confidence and skills to introduce aesthetic concepts and learning activities into their classrooms

2-0-2-0 ( 4 ) the materials have helped to establish an arts program where none existed before

4-2-3-0 (9) the materials have helped to introduce new arts experiences which didn't exist before (e.g. there may have been music or art instruction, but no programs in dance, drama, photography, etc.)

0-1-2-0 (3) the materials have helped to form a new program which is largely independent from any previously existing programs in arts education

(-) other________________________________________

6. How would you describe usage of CEMREL materials (or other classroom-based activities or materials for aesthetic education) this year in comparison with last year? (Please choose one)

(3) about the same number of teachers are involved this year as last, and the amount of time they spend in aesthetic education is about the same

(3) about the same number of teachers are involved this year as last, and the amount of time they spend in aesthetic education is the same, but their planning for and implementation of aesthetic education activities is more systematic and clearly organized

(6) decidedly more teachers use the materials (or try aesthetic education activities in their classrooms) this year than last

(1) our instruction in aesthetic education this year involves fewer teachers and/or less time on the average for each teacher

(-) other________________________________________

7. How much time per week on the average would you estimate that each of your teachers devotes to aesthetic education? (Please choose one)

(2) less than one hour

(10) one to two hours

(1) two to five hours

(-) more than five hours

8. How would you describe your personal role as principal in your school's involvement with aesthetic education? (You may indicate more than one choice, but please rank your responses from most to least appropriate for your school.)

1-1-0-0-0-0 (2) I set curriculum standards and/or program objectives for our program in aesthetic education

2-1-0-2-0-0 (5) I assist or encourage teachers to meet together to plan for instruction in aesthetic education

2-2-3-0-0-1 (7) in "official" ways (such as teacher meetings) I encourage teachers to continue to develop a program in aesthetic education

3-3-0-0-2-0 (8) I give teachers encouragement on an individual basis to continue to develop an aesthetic education program

8-2-1-1-0-0 (12) I have let teachers determine the kind and extent of their own teaching for aesthetic education once general aims and instructional materials have been presented to them

( - ) other ______________________________

9. Has your role this year changed significantly from what it was last year? If so, please describe the role you took last year (Categories are the same as for question 8 above. You may include several responses, but please order them).

8-2-0-1-0-0 (11) my role has not changed significantly since last year

0-0-1-0-0-0 (1) I set curriculum standards and/or program objectives for the program in aesthetic education

2-0-0-2-0-0 (4) I assist or encourage teachers to meet together to plan for instruction in aesthetic education

3-0-1-0-0-1 (5) in "official" ways (such as teachers' meetings) I encourage our staff to continue to develop a program in aesthetic education

3-2-0-0-1-0 (6) I give teachers encouragement on an individual basis to continue to develop a program in aesthetic education

2-4-2-0-0-0 (8) I have let teachers determine the kind and extent of their own teaching for aesthetic education, once general aims and instructional materials have been presented to them

( - ) other ______________________________

10. This question has to do with the sort of assistance you feel you can best provide the teachers who are developing a program in aesthetic education. (You may indicate more than one, but please order them according to which provides the best description).

6-2-1-0-0 ( 9 ) I can help these teachers see, in a general way, directions and possibilities in teaching for aesthetic education

6-3-1-0-0 (10) I can help facilitate teachers' access to materials and practical classroom resources for instruction in aesthetic education

4-4-1-1-0 (10) I can help facilitate teachers' access to persons (either on our school staff or outside) that can demonstrate use of materials or other teaching-learning activities

1-0-1-0-1 ( 3) I can myself demonstrate teaching-learning activities for aesthetic education

3-1-3-1-0 ( 8) I can facilitate teachers access to resources provided by community agencies or organizations devoted to the arts (such as theatre companies, museums, symphonies, etc.)

( - ) other ______________________________

______________________________

______________________________

11. How frequent do you have contact with the Coordinator or staff of the Aesthetic Education Learning Center? Take into account visits you make to the Center. (Please choose one)

( 5) at least once a week

( 6) approximately once every two weeks

( 2) approximately once a month

( 2) less than once a month

12. What do your contacts with the Center involve? (More than one answer may be appropriate but please rank in order of frequency of occurrence)

3-1-0 ( 4) trips to the Center to gain information or search out materials

9-2-0 (11) phone contacts with the Center staff concerning administrative matters (scheduling meetings, planning for teacher release time, planning for visits by Center staff to the schools etc.)

3-3-2 ( 8) scheduled meetings to discuss specific concerns or problems with your school's program in aesthetic education

0-0-1 (1 ) scheduled meetings to discuss concerns or problems of any of the Cooperating School's programs in aeshtetic education, including your own school

1-2-1 (4 ) meet frequently with Center staff when they are visiting our school to discuss administrative or teaching matters

7-0-1 (8 ) meet on occasion with Center staff when they are visiting our school to discuss administrative or teaching matters

13. How often and what kind of contact do you have with other administrators (whether or not they are employed in your school district) concerning aesthetic education? (You may check more than one, but please indicate order of most to least frequent)

9-1-0-1 (11) I occasionally discuss aesthetic education with other administrators when we get together for various professional or personal reasons

1-0-0-0 ( 1 ) I have attended meetings with other principals (not sponsored by CEMREL or the Aesthetic Education Learning Center) that were devoted principally to developing aesthetic education programs

2-1-1-0 ( 4 ) I have invited other principals to my school or have gone to other schools to observe the operation of a program in aesthetic education

1-1-0-0 ( 2 ) I have initiated contact with other administrators to introduce them to the idea of aesthetic education

3-0-1-0 ( 4 ) I make myself or my teachers available as resource people for others who may be interested in developing a program in aesthetic education

( - ) other ______________________________

______________________________

______________________________

14. For which of the following groups, if any, do you have recurring or "follow-up" contact to support your own or other programs in aesthetic education? (You may check more than one but please indicate in order of most to least frequent)

3-1-1-0 ( 5 ) other principals

4-1-1-0 ( 6 ) district-level administrators

2-3-0-0 ( 5 ) parent groups

1-0-0-0 ( 1 ) community groups

1-0-0-1 ( ) arts organizations

( - ) other ______________________________

______________________________

______________________________

15. For each of the following groups of people, check the box which best describes their attitude toward the aesthetic education program in your school.

| | Very Positive | Positive | Indifferent | Negative | Very Negative |
|---|---|---|---|---|---|
| parents | 4 | 7 | 1 | - | - |
| teachers within the program | 5 | 9 | - | - | - |
| other classroom teachers | 1 | 7 | 4 | - | - |
| school building administration | 7 | 6 | - | - | - |
| district level administration | 4 | 8 | - | - | - |
| arts-related specialist teachers (e.g., music teachers, art teachers) | 7 | 6 | - | - | - |
| students | 6 | 6 | - | - | - |

16. Please indicate which of these groups in your estimation is most important to the permanent success of your school's program in aesthetic education (You may order your choices from most to least important.)

0-0-1-2-1-0 (4 ) parents

13-1-0-0-0 (14) teachers within the program

0-2-0-1-0-1 ( 5) other classroom teachers

1-2-2-0-0-0 ( 6) school building administration

1-0-1-0-1-1-0 (   ) district level administration

0-1-0-1-0-0-2 (   ) arts-related or P.E. specialist teachers

0-2-2-2-1-0-0 (   ) students

17. How could you describe the nature of your teaching staff's involvement in your school's program in aesthetic education? (You may check more than one and it is not necessary that you indicate any order of frequency or importance)

( 3 ) virtually our whole staff is attempting to use the CEMREL materials and/or other instructional activities in aesthetic education

( 5 ) we have a group of teachers within our staff who are attempting aesthetic education, and expect to expand it to virtually the whole staff over the next year to two years

( 6 ) we have a group of teachers within our staff who are attempting aesthetic education; the size of this group will in all likelihood remain about the same over the next year to two years

( 8 ) within the group of teachers on our staff who are attemtping aesthetic education, we have one or two who, because of skill, experience, or enthusiasm, stand out as leaders providing advice and encouragement to our other teachers

18. If your school has "core" or "lead teachers" for developing its aesthetic education program how were they selected? (You may indicate more than one response, but please order them according to which provides the best description).

4-0 ( 5 ) our school has not designated "core" or "lead teachers"

-- ( 0 ) I designated the "core" teachers after talking to some or all of the staff about the program

3-1 ( 4 ) I designated the "core" teachers from among teachers I knew were interested in the aesthetic education program and in whose teaching capabilities I have most confidence

4-0 ( 4 ) teachers volunteered to become "core" teachers

( - ) other________________________________________

19. Please indicate any changes in the physical organization of your school to accompany the introduction of aesthetic education. (You may choose more than one response, but order them according to which change is most significant to your school).

11-1 (12) we have established a central area for storing CEMREL (and/or other) materials from which they can be checked out

2-0 ( 2 ) we have added an area to our teachers' workroom, lounge, or resource center to display, store, and/or check-out CEMREL and other materials

1-0 ( 1 ) we have renovated or refurbished common areas in our school (hallways, foyers, gym, etc.) to reflect the goals of our program in aesthetic education

1-0 ( 1 ) many teachers have rearranged and/or renovated their classrooms to reflect the goals of our program in aesthetic education

( - ) other ______________________________

______________________________

______________________________

20. Realizing that some of these factors may be beyond your direct control, which do you consider in principle to be most important to the permanent success. (You may indicate more than one, in order of importance)

6-3-1-0 (10) budget appropriations for materials, teacher release time, consulting services, etc.

- - - - ( 0 ) provision by district administration for curriculum goals and requirements in aesthetic education

2-1-0-0 ( 3 ) provision by district administration for professional development time or credit (e.g., "minimal days," "professional growth credits") for in-service training in aesthetic education

2-2-1-0 ( 5 ) arrangements with local colleges or universities for academic training in aesthetic education

2-1-1-0 ( 4 ) cooperative working arrangements among teachers and principals across schools within the district who are interested in aesthetic education

4-2-0-2 ( 8 ) active and mutually supportive groups of teachers, specialists, and principals within the individual schools to foster and continue programs in aesthetic education

(- ) other ______________________________

______________________________

______________________________

21. With respect to the factors named in the previous question, which of the ones you consider necessary have been sufficiently established in your own situation? (Refer back to question 17; for each factor you indicated in question 17, check it below if you think it is established in your own situation.)

(6 ) budget appropriations for materials, teacher release time, consulting services, etc.

(2 ) provision by district administration for curriculum goals and requirements in aesthetic education

(6 ) provision by district administration for professional development time or credit (e.g., "minimal days," "professional development credits") for in-service training in aesthetic education

(3 ) arrangements with local colleges and universities for academic training in aesthetic education

(1 ) cooperative working arrangements among teachers and principals across schools within the district who are interested in aesthetic education

(7 ) active and mutually supportive groups of teachers, specialists, and principals to foster and continue programs in aesthetic education

(- ) other ______________________________

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______________________________